

# MUSICAL AMERICA

VOL. XLII. No. 17

NEW YORK

EDITED BY MILTON WEIL

AUGUST 15, 1925

\$4.00 a Year  
15 Cents a Copy

## ASHEVILLE OPENS ANNUAL FESTIVAL WITH GALA "TOSCA"

Second Season of Opera Under Auspices of Local Association Launched by San Carlo Singers Before Brilliant Assemblage—Mayor Cathey Extends Freedom of City to Fortune Gallo, Impresario, and His Forces—Pavley-Oukrainsky Ballet Applauded—Répertoire of Eight Works Includes Two Productions in English

[By Telegraph to MUSICAL AMERICA]

ASHEVILLE, N. C., Aug. 10.—The second summer season of grand opera under the auspices of the Asheville Musical Festival Association was opened here tonight, when the San Carlo Opera Company began its series of eight works with a vivid performance of "Tosca." Mayor John Cathey extended the freedom of the city to Fortune Gallo, impresario of the company, and his singers. A capacity "first night" audience filled the City Auditorium and the house is sold out for the week.

The cast of the opening opera included Bianca Saroya in the title rôle. She sang with appealing warmth of tone and presented a dramatic picture of the Roman singer. The artist accomplished a feat in travel by reaching Asheville for the opening after singing in the New York Free Civic Opera in "Faust" on the preceding Saturday night.

The *Cavaradossi* of the performance was Manuel Salazar, who added pathos and intensity of delineation to his part. Mario Valle was a *Scarpia* of sonorous voice and malevolent dramatic power. Henri Scott was the *Angelotti* of the cast. Carlo Peroni conducted with much success. The chorus work was

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## 8000 IN OPEN HEAR PHILADELPHIA "AIDA"

Native Singers Presented in Outdoor Opera

PHILADELPHIA, Aug. 9.—Fully 8000 persons attended the gala performance of "Aida" last night at the National League Ball Park and were rewarded with an impressive outdoor production. The opera proceeded with exceptional smoothness, considering the *al fresco* conditions, and the cast, which included the first appearance here of the tenor, Bernardo De Muro, was excellent.

The production was the result of the enterprise of Francisco Perlosi, director of La Scala Opera Company, which is planning a Philadelphia season here in the autumn, and George E. Nitzsche, Recorder of the University of Pennsylvania, under the auspices of whose summer school the performance was given.

The début of Mr. De Muro was made successfully from every standpoint. His voice had power and brilliance and could be heard in all parts of the vast

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MARIE RAPPOLD

Photo © Blain

Noted American Soprano, Who Sailed for Europe Last Week After a Year of Concert Work. Mme. Rappold Returns to the United States in October to Commence Another Season of Recitals and Opera. (See page 23)

## LIST JUDGES FOR NORTH SHORE FESTIVAL

CHICAGO, Aug. 8.—Judges in the orchestral composition contest for a cash prize of \$1,000, to be held as part of the 1926 Chicago North Shore Music Festival, will be Henry Hadley, Howard Brockway and A. Walter Kramer, all well known American musicians.

Carl D. Kinsey, in announcing the terms of the contest, points out that the Festival Association will copy the orchestral parts of the five compositions chosen in penultimate elimination. This work is to be done at a cost of some thousands of dollars, and was voluntarily done at the contest last May, though it was not then a part of the agreement, as it is this year.

The orchestral contest has been a striking feature of the North Shore Festival for four years. Winners in previous contests have been the late Camille Zeckwer, Felix Borowski,

Charles M. Loeffler and Hermann Hans Wetzler.

The rules of the contest were published in MUSICAL AMERICA on June 27.

### Americans Engaged for Chicago Opera

CHICAGO, Aug. 8.—During his visit in Europe, Herbert Johnson, director of the Chicago Civic Opera Company, engaged a number of American artists for next season, among them Elena Sawyer, Richard Bonelli and Robert Steel. He has also engaged Marguerite Sheridan, an Irish singer, and is negotiating with Luella Meluis, coloratura soprano. The roster also includes the names of Clara Shear and Stella Norelli, sopranos; Theodor Ritch, tenor; Irene Pavlovskaya, mezzo-soprano, and Gabriel Grovlez, conductor, who was formerly a member of the company. The names of Pietro Cimini and Isaac Van Grove are not included in this year's list of conductors.

## N. Y. FREE CIVIC OPERA SERIES HAS BRILLIANT FINALE

Largest Audience Ever Assembled in Metropolis, Estimated at 70,000, Storms Ebbets Field to Hear "Faust" Sung in English—Many Turned Away—Double Bill Splendidly Sung on Wednesday Evening—Final Event of Week, Massed Band and Glee Club Concert, Interrupted by Rain, But May Be Repeated

NEW YORK'S first series of free municipal opera, which opened on Aug. 1 with a performance of "Aida," was concluded last week with two more operatic representations at Ebbets Field, Brooklyn. Wednesday evening brought a double bill of "Pagliacci" and "Cavalleria Rusticana," and Saturday evening "Faust" was sung in English. On Sunday night a program by massed bands and the Police Glee Club was interrupted by rain, but may be repeated.

All the programs were given under the auspices of the Mayor's Committee on Music. Audiences ranged from 20,000 to more than double that number of auditors. Perhaps the largest assemblage ever gathered for an operatic production in the metropolis—a throng estimated at nearly 70,000 persons—stormed Ebbets Field last Saturday night to hear the third and last in the series of free municipal open-air opera productions, when "Faust" was sung in English by a cast of several hundred.

Until seven o'clock on Wednesday evening, Aug. 5, it seemed more than likely that the performances of "Cavalleria Rusticana" and "Pagliacci," scheduled as the second production, would not take place. A gray day, during which the rain fell in heavy, intermittent showers,

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## OREGON STIRRED BY NINTH SANGERFEST

Mme. Schumann Heink Is Soloist at Portland Event

PORTLAND, ORE., Aug. 8.—The ninth sängerfest, given by the North Pacific Sängerbund, was held here for the first time in twenty years, July 24 to 26. Two evening programs, with Ernestine Schumann Heink as soloist, were presented at the auditorium. Paul Weissinger, the festival president, introduced Mayor George L. Baker, who welcomed the singers.

The choral numbers were given by members of the Bellingham Concordia, Seattle Arion and Liederkrantz, Tacoma Sängerbund, Everett Liederkrantz and Chehalis Liederkrantz of Washington State; the Salem Harmonies of Salem, Ore., and the Portland societies, Liedertafel, Edelweiss-Harmonies, Helvetia Sängers Club and Arion Philharmonie. Herman Hafner led the male choruses and Lucien Becker the mixed choruses.

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## Fritz Reiner Conquers Stadium Host as Guest Leader of N. Y. Philharmonic

FRITZ REINER, who created such a tremendous impression last summer at his guest-engagement as conductor of the Stadium Concerts, repeated the same on Monday night before an audience which, while it did not pack the immense stadium to the eaves, at least filled, completely, two-thirds of it.

Mr. Reiner's program included Berlioz' Overture, "The Roman Carnival," Richard Strauss' "Don Juan," Sibelius' "Finlandia" and the Tchaikovsky Fifth Symphony.

Mr. Reiner's playing of the Berlioz work was electrifying. The atmosphere was permeated with the vitality of the performance and a burst of applause followed it.

As last year, the Cincinnati conductor's best work was in the Strauss Tone Poem. (Who that heard it has forgotten his superb "Till Eulenspiegel"? "Don Juan" has been heard many times, but seldom, if ever, have the complexities of this beautiful score been more perfectly realized. "Finlandia" was given a good performance, almost craggy in its sharp angles. After this a rather inept transcription of Liadoff's "Musical Snuff Box" was played as encore.

The Symphony had its moments but it was a less happy piece of work than the earlier parts of the program. Mr. Reiner somewhat miscalculated his distances and in certain quiet passages the orchestra was inaudible. Those, however, who enjoy sipping the Tchaikovsky syrups probably took great joy in the occasion.

On the whole, Mr. Reiner's playing was such as to make one want to go to the concerts every night that he is here.

J. A. H.

### A Rachmaninoff Symphony

Rudolph Ganz, continuing his engagement all last week, brought to light a work which is deserving of much more frequent performance on Tuesday night, when the Second Symphony of Rachmaninoff constituted the body of the program. Dance numbers formed part of the first half, these being represented by such widely contrasted pieces as the "Danse Macabre" of Saint-Saëns, three Hungarian Dances of Brahms and a Minuet by Bolzoni, played as an encore. The remainder of the program included the "Russian and Ludmilla" Overture of Glinka, Elgar's "Pomp and Circumstance" and Saint-Saëns' "Phaëton."

It was in the Brahms Dances that Mr. Ganz created somewhat of a sensation. He chose the popular Fifth and Sixth and separated them by the Second, which is seldom heard as an orchestral number. There was refined wit in Mr. Ganz' reading of these poems, with no little Magyar spirit to season the dish, and the applause which rewarded him brought forth the well-known Intermezzo from "Cavalleria."

Mr. Ganz read the Rachmaninoff Symphony as if it were dear to his heart, and managed remarkably well to create the mood which it needs.

W. F. C.

### Two Stadium "First Times"

"Kikimora" by Liadoff and the "Fountains of Rome" by Respighi were introduced to Stadium audiences by Mr. Ganz

### Richard Copley Opens Managerial Bureau in New York

RICHARD COPLEY, who severed his connection June 1 with the Wolfsohn Musical Bureau, Inc., has opened a managerial office at 10 East Forty-third Street. Mr. Copley started in the managerial business as a boy with Henry Wolfsohn, Aug. 13, 1888. He was sent on the road for the first time at the age of nineteen, when Mr. Wolfsohn entrusted him with a tour of the Coast with Amalia Materna, Franz Ondricek and Isadore Luckstone. At that time none of the local managers now operating on the Coast was in business. Mr. Copley made many trips for booking and also with artists in succeeding years.

on Wednesday night. To the former, with its anticipations of Dukas' "L'Apprenti Sorcier," Mr. Ganz brought much fantasy, and succeeded remarkably well in creating a picture of Kikimora, who plotted evil against all mankind as she sat spinning from midnight till daybreak.

The Roman fountains did not sparkle as brightly as they might have done, although there was no lack of glistening display in the orchestra's performance.

The concert began with Massenet's dreadful "Phédre" Overture and closed with Dvorak's Fifth Symphony, which Mr. Ganz played with vigor and variety of rhythm. The audience greeted it with the open arms which are extended to any fifth symphony, be it Tchaikovsky's, Beethoven's or Dvorak's. After the Respighi work, Grainger's "Shepherd's Hey" was given as an encore.

N. B. L.

### Tchaikovsky's Blood and Sand

The perennial "buggy" emotionalism of Tchaikovsky's Fifth Symphony evoked its customary salvos of applause on Thursday evening under Mr. Ganz' bâton, given as the second half of the program.

The evening began with Berlioz' "Roman Carnival," after which two Debussy numbers, "Marche Ecossaise" and "Fêtes" followed. After these, Mr. Ganz played the Schumann "Träumerei" as an encore to the delight of his hearers.

Richard Strauss' "Till Eulenspiegel" ended the first part of the program with Mr. Ganz' "St. Louis Symphony March" as an encore. Hans Lange played particularly well the violin solo in "Till."

J. D.

### Another Wagner Program

The attraction which a Wagner program always seems to have was further enhanced on Friday evening, when Mr. Ganz presented a soloist, Helen Traubel of St. Louis, in two numbers.

Miss Traubel gave "Dich, Teure Halle" from "Tannhäuser," in which she made an excellent impression, singing with fine tone quality and dramatic power. As an encore Miss Traubel offered "Du bist der Lenz" from "Walküre," which, while beautiful from the vocal standpoint, caused one to suspect that Elizabeth is nearer to her heart than Sieglinde. Mr. Ganz' accompaniments in both these numbers were much more satisfactory than those which he gave for the Liebestod from "Tristan," in which Miss Traubel scored a triumph from every angle. "Träume" was her appropriate encore to the "Tristan" number.

The purely orchestral numbers were the overtures to "Rienzi" and "Tannhäuser," the "Lohengrin" Prelude, March of the Knights from "Parsifal" and the Ride of the Valkyries and "Feuerzauber" from "Walküre."

W. S. E.

### Novelties Are Heard

On Saturday night, Mr. Ganz played two works new to Stadium audiences, the Overture to D'Albert's "Der Improvisator," and Dohnanyi's Suite for Orchestra, Op. 19.

The remainder of the program included Richard Strauss' "Don Juan," Johann Strauss' Waltz, "Artists' Life," with the Overture to Weber's "Euryanthe" as a closing number. The audience, large numerically, applauded with vim, especially the Dohnanyi and the Strauss Waltz. After the latter, Mr. Ganz gave an encore, "Havanola" by Hugo Frey.

The "Don Juan" was played with due regard for its rich orchestration and its sonorous periods, and Mr. Ganz brought out cleverly the contrasting themes of Dohnanyi's interesting Suite. P. B. S.

### Rain and an "Au Revoir"

Mr. Ganz' "farewell" program on Sunday night was to have included Strauss'

"Ein Heldenleben," the Second Symphony of Brahms and Beethoven's "Egmont" Overture. The signs of rain lowered the attendance to a fraction of the large audience present the preceding night. The St. Louis leader guided the Philharmonic forces in the Beethoven work, giving a reading of smoothness and charm, though not perhaps of the greatest sweep and dynamic force. He began the Symphony with threatening thunders overhead and the first movement had not progressed far when the shower began, sending the audience scurrying to shelter at the top of the stand. The concert had to be concluded at this point, leaving regret in the minds of listeners that the musicianly visiting conductor had not the opportunity to give his interpretation of the big Strauss work. Mr. Ganz won new friends in his visit as conductor to the metropolis, where he has long been familiar as a piano virtuoso.

R. M. K.

## 1926 TO SEE CHANGE IN ST. LOUIS OPERA

### More Works in Larger Form Mooted—Director May Not Return

By Herbert W. Cost

ST. LOUIS, Aug. 8.—Important changes are pending in the executive organization of the St. Louis Municipal Opera Association for the 1926 season. The first intimation of this developed when it became known that Musical Director Charles A. Previn probably would not return to this post next year. He has also been granted a leave of absence on full pay after the close of the present season on Aug. 22 until Oct. 16.

Other radical changes are known to be under consideration, concerning both the producing end and the vocal personnel. While the past season has been commercially very successful, the executive productions committee is striving for greater artistic triumphs next year. To that end it is likely that there will be a greater number of grand operas included in the 1926 repertoire, although the major portion of the ten weeks will again be devoted to the lighter forms of opera. No official announcement along these lines is expected until after the current season has been concluded.

Last week's presentation was "Naughty Marietta," by Victor Herbert and Rida Johnson Young. The degree of favor which this composition has met with may be gathered from the fact that it is the only opera ever produced three consecutive seasons. Vocal honors were carried off by Joan Ruth, in the name part, and by Ralph Errolle as Capt. Richard Warrington. Bernice Merston as Lizette did capital comedy work. The other parts were in capable hands. A member of the chorus, Clara Schlieff, as Fanchon, distinguished herself in a brief interlude.

"The Merry Widow" was offered for the final week, with Yvonne D'Arle as Sonia. The Lehar work opened at Forrest Park last night. Forrest Huff was cast as Prince Danilo, Ralph Errolle as Camille de Jollidon and Elva Magnus as Natalie. Advance seat sales indicate that the sold-out houses of certain evenings in recent weeks will probably continue.

### Giuseppe Papi to Train Permanent Operatic Chorus in San Francisco

SAN FRANCISCO, Aug. 8.—Gaetano de Merola, general director of the San Francisco Opera Association, has announced that Giuseppe Papi, brother of Gennaro Papi, conductor of the Metropolitan, has been engaged to form and train a permanent operatic chorus in San Francisco. Mr. Papi has been connected with the Scala in Milan for four seasons, the Teatro Colon in Buenos Aires for five, and the San Carlo in Naples for six. He is expected to arrive in this country shortly and take up his new duties.

## GROUND IS BROKEN FOR OPERA COLONY

### \$50,000 Nordica Memorial Building Started at Stony Point

STONY-POINT-ON-THE-HUDSON, N. Y., Aug. 8.—Otto H. Kahn, chairman of the advisory board of the American Operatic and Allied Arts Foundation, broke ground on Wednesday for the erection of the Lillian Nordica Memorial Dormitory for Women.

This marks the opening of the building program of the American Institute, which is under the direction of Max Rabinoff, and is also the initial step in a \$20,000,000 real estate development, half the profits of which will be given to the Institute, to which is also allotted 300 acres as a campus.

The breaking of the ground for the new building, which is to cost \$50,000, was followed by a program presented by a chorus of forty at Scenic Hall, the first building of the Institute, where young artists are now painting scenery for operatic production and singers are being trained to be presented in various parts of the country next fall.

"Our object," said Mr. Kahn, "is not to establish a school here, but a laboratory. Only persons who are thoroughly trained musically will be admitted and only those who possess exceptional gifts. The tragedy of the American singer is that he or she cannot get a hearing. We have only two stationary opera companies in this country, whereas in Europe there are companies in all of the large cities. We plan to send from this place at first one opera company that will fill engagements of about two weeks each in cities which have no opera season."

"Moreover, this company will be composed chiefly of Americans. Of course, we would not put an American into a rôle just because he is an American, but we are convinced that there is a great wealth of native talent in this country which has never had a hearing. From these companies it is likely that some singers will graduate to the Metropolitan and Chicago companies."

Mr. Rabinoff believes that the Institute must embrace all of the arts which are involved in opera. The scenic department is already at work. Serge Soudeikine, Russian painter, is making a set for Stravinsky's "Nightingale," which is to be given at the Metropolitan next winter, and with him are two young Americans, since it is the rule of the Institute that two Americans work with each foreign master in order to learn his technique.

In the basement of the building now used for scenery the singers have been at work for two weeks. They are fifty in number, selected from 2000, and will tour next winter to "preach the gospel of American opera." There will also be a ballet school organized in the near future, and composers will likewise be welcomed. According to Mr. Rabinoff, the Institute is planning to produce one standard opera in English, one American opera, two ballets and one opera each from the French, German, Italian and Russian schools.

Plans are also under way for a certain amount of work in collecting American folk-songs and folk-lore. Collections of similar material will be gathered from all countries. All standard musical compositions and available material on the history of music will be placed in the library.

Among the directors of the Institute who were present at the ground breaking were Willard V. King, Philip Miner, Archibald Watkins, George Henry Payne and Havrag Hubbard.

### British King Bestows Highest Rank Upon Paderewski

Correction of the report concerning the decoration conferred on Paderewski by the British Government, as it appeared recently in American newspapers, has come from Paderewski's secretary, W. O. Gorski, in a letter to George Engles, the pianist's manager. Mr. Gorski states that Paderewski had the Grand Cross of the British Empire bestowed upon him, instead of being made a Knight of the Grand Cross of the British Empire as reported. Knighthood is the lowest rank and the bestowal of the Grand Cross the highest rank of the same order. This distinction is seldom given to foreigners, Clemenceau being the only other foreigner to receive the honor within recent years.

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# Fontainebleau: A Franco-American Musical Exchange



THE MAKING OF MUSIC AMID HISTORIC SETTINGS

Upper Row: Camille Decreus, Director of the Conservatoire Américain at Fontainebleau; First Floor Corridor of the Louis XV Wing of the Palace, Where the School Is Situated; Isidor Philipp and His Piano Class. Below: A Rehearsal of Operatic Work; an Exterior View of the Louis XV Wing; Marcel Grandjany and Members of His Class in Harp Playing

(By Special Correspondence)

**P**ARIS, July 24.—To compare the Conservatoire Américain at Fontainebleau with any of the music schools in the United States is futile. It does not give a complete musical education. It does not train artists for the concert or operatic stage. It does not make stars or even teachers over night. And, moreover, it does not pretend to do any of these things. Fontainebleau is a summer master school. It expects its students to be prepared for professional work. It has no facilities for teaching beginners; and if it had, it could not attempt to do it in three months. There has been a great misunderstanding of the policies and methods of the Conservatoire Américain both in the United States and in France since its opening five seasons ago.

Part of the misunderstanding has been due to the difference between American and French master class methods, part of it to the students who have gone there and their object in going. To many of the music teachers from the small towns through the West Fontainebleau represented a pleasant way of spending a summer in France at bargain rates, and of gaining prestige and pupils in their home towns. To the younger students it was a romantic picture of life in a palace full of memories and relics of the kings of France. And to still another class, the young professional musicians who are attempting to succeed in the concert world, it was a means of understanding music and musicians abroad and of absorbing European cul-

ture without wasting time on preliminaries.

Fontainebleau can do some of these things, but it does not pretend to all of them. Therefore the difficulties arose. Sentimental young women who had dreamed of living in the palace where Marie Antoinette, La Pompadour and Josephine had spent their happiest days discovered that they were only to work in the palace and to live in nearby cottages. They felt that they had been cheated. They had been told they could live in the palace, and they would live in the palace. If they couldn't, their summer at Fontainebleau would be spoiled.

## A Very Large Palace

Now, Fontainebleau is a very large palace, but the French Government, in its own peculiar way, thinks that it is a museum and not a dormitory. It thinks, moreover, that it is being exceedingly generous and perhaps a little foolhardy in allowing the Americans the whole of the Louis XV wing. And were it not for the fact that Charles-Marie Widor, who is a member of the faculty, is perpetual secretary of the Académie des Beaux Arts and cannot be removed by any government or change of government, the Conservatoire Américain might find it difficult to retain the privileges it already has.

The classrooms, studios and offices of the school are in the palace, and sixty students, all women, are given sleeping accommodations there. But there are 200 students in the school and all of them want to sleep in the palace . . . so the difficulties begin as soon as the term opens, and it requires all the tact and charm of the officials to persuade some of the students that they can really accomplish just as much without sleeping in the palace.

There is an undeniable atmosphere about Fontainebleau, a contagious charm. The practice rooms look out on Marie Antoinette's garden. The concerts are held in the Salle de Jeu du Paume of the Louis'. The opera class sings from

the stage of Napoleon's private theater. But there is more than atmosphere in the Conservatoire. There are teachers whose names and whose pupils are world-famous. There is a strict curriculum, and each year the admission standards become higher. It is the object of the directors to have only students who are ready for advanced classes and teacher-pupils who are serious musicians.

The course of study includes one principal course and required work in solfeggio, musical dictation, sight-reading and transposition, optional work in French musical vocabulary, phonetics, history of music, instrumental ensemble, and similar courses. The principal course in piano comprises one fortnightly lesson with Isidor Philipp and two private lessons weekly with one of the assistant teachers, who are Camille Decreus, director of the Conservatoire; Mme. Chaumont and Mlle. Raditte, Mr. Philipp's regular assistants in his studio, and Mr. Silva-Herard. There are eighty students in the piano department and sixty pianos for them to practise on. Each student is assigned a practise room for either a full morning or afternoon every day in addition to the regular lessons.

## Many Private Lessons

In the violin department Guillaume Rémy, professor of violin at the Conservatoire National de Paris, gives one lesson a week, and his assistant, Maurice Hewitt, another. There are nineteen violin pupils, and they also have practise studios assigned to them in the palace.

The opera class, which has two group lessons weekly with Thomas Salignac and two private lessons with the accompanist, has seven students. The regular singing class of thirty-five students has two lessons with Georges Mauguier or Mr. Salignac, two lessons in lyric diction with Mme. Chavane and two private rehearsals with the accompanists.

Nadia Boulanger gives one private and one class lesson a week to nineteen stu-

dents in harmony. Marcel Grandjany gives two private lessons a week to the four harp students, and André Bloch gives two lessons each to the eight students of counterpoint, composition and the nine members of the class in conducting.

André Hekking, professor of 'cello, at the Paris Conservatoire, gives two private lessons a week to the four students in 'cello, and the fourteen organ students get the two lessons a week from Henri Libert and criticism from time to time from Mr. Widor.

The difference between the system at Fontainebleau and the master schools in America is that there is practically no class work. In lecture courses, or lessons in opera ensemble or conducting where group work is essential, there are, of course, classes, but they are limited in number. The lessons on individual instruments or in voice are private. Many of the students, trained only in class work, have objected to the private lessons, a curious contradiction in purpose, and have had difficulty in accustoming themselves to the new methods—or rather the French methods; but students who have been at the school for more than one season have learned the advantages of the private lessons and convince the newcomers of their practicability.

In a school of this size there are always problems and complaints. A new problem arose this year when a Negro girl, a talented student, was admitted to the school, but it was solved without discrimination or ill feeling. To house her in the school itself, the authorities felt, might cause unpleasantness for her as well as for them, because of the prejudices, not of the faculty, but of the students themselves. Lodgings were found for her with a French family; she takes her lessons at the school on the same schedule as the other students, and a difficult problem, which is alien to France, was tactfully solved.

Students are admitted to the school by a board of examiners in America, who investigate their ability and, if pos-

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## Great Resources of Ravinia Opera Triumph in Production of New Works

CHICAGO, Aug. 8.—The resources of Ravinia Opera were given double evidence throughout the week. Not only were "Fedora" and "Lakmé" added to the repertoire, but several last-minute substitutions, both of operas and of principal singers, were made without damaging the remarkably fine record achieved.

Tito Schipa was suddenly taken with a cold on Tuesday, the day he was to have sung in "Manon." A hurried search for Mario Chamlee, who had sung as *Des Grieux* several summers ago, revealed that this fine tenor was on a motor trip. He returned home shortly before dinner and found an emissary of Director Louis Eckstein sitting on his doorstep! Mr. Chamlee consented to sing in the evening's performance.

Rosa Raisa was called to New York early in the week by the death of her father. Consequently, the performance of "Madama Butterfly," scheduled for Wednesday, was changed to "Bohème," and in this work Marie Sundelius, who had been ill with tonsillitis, consented to appear.

Armando Agnini, the Ravinia stage manager, was taken ill late last week, and the season's first performance of "Lakmé" was prepared for last night's audience under the supervision of Desiré Défrère, a member of the company, and one of the stage managers of the Chicago Opera. These evasions of last-moment disaster have convinced Chicago audiences of the efficiency and harmony which prevail in the Ravinia company.

### "Fedora" Wins Plaudits

Giovanni Martinelli repeated his remarkable personal success in "Fedora" when that opera was given its first performance of the summer on last Saturday night. He is a picturesque *Loris*, and a vibrant one. From his first appearance, through the rest of the performance, he was heard with the most intense interest by a huge crowd of admirers. His singing, which has always been powerful, seemed on this occasion to exceed all previous records of redoubtability and resonance.

Rosa Raisa, in the title part, was said to be singing it for the first time in her career. Margery Maxwell was a vivacious *Olga*, and Giuseppe Danise was *De Sirieux*, a rôle to which he brings his most polished style. Philine Falco provided her amusing caricature of a piano virtuoso in the rôle of the "Polish maestro," poet of the pianoforte and prince of sentiment. Léon Rothier was heartily applauded for his short duties as the aged *Peasant* in the first act. Numerous other singers were effective in smaller parts. Gennaro Papi conducted with vigor. The audience expressed demonstrative approval for all the principals throughout the performance.

### "Lakmé" Revived

A very large audience gathered to hear the summer's first "Lakmé" on Friday evening, despite a heavy rain. Elvira de Hidalgo, who had sung *Lakmé* at the Auditorium once last winter, was heard in the title rôle, and Mr. Schipa, said still to be ill, was a perfect *Gerald*.

Miss de Hidalgo's singing was extraordinarily accomplished, though the brilliance of her voice and vocalism exceeded somewhat that of her interpretation of the rôle. She was particularly effective, however, in the last act.

Mr. Schipa sang with the most satisfying vocal mastery, with consummate beauty of tone, and with as much ease as if he had been at his best physically. He was very warmly received.

Mr. Défrère was the *Frederic* and Mr. Rothier was imposing as *Nilakantha*. Miss Bourskaya as *Mallika* sang beautifully in the first act duet with *Lakmé*; Miss Maxwell was charming as *Ellen*, and Miss Falco was quite amusing as *Mrs. Benson*. Giordano Paltrinieri and Virgilia Grassi were excellent as *Hadji* and as *Rose* respectively. The chorus was admirable. Mr. Hasselmans conducted pleasantly. The audience found many occasions to greet Miss de Hidalgo and Mr. Schipa with the greatest cordiality.

Last Sunday night's repetition of

"Rigoletto" was one of the best performances this old opera has had here for many a month. Mr. Papi's conducting, while it did not rise to great melodramatic heights, was a fine study in tempi and in compression of effect. Florence Macbeth's *Gilda* was on this occasion, as it has ever been, a matter for the greatest popular enjoyment, and her high E at the close of the second act aria brought forth its customary tributes. Mr. Chamlee was an admirable *Duke*. He combines elegance and inherent vocal brilliance in this rôle with the most satisfactory results. Mario Basiola's impersonation of the jester was admirable and his singing, which excelled in declamatory effect, marked him anew as one of the most promising singers now before the country. Virgilio Lazzari was splendid as *Sparafucile*, and Ina Bourskaya, the *Maddalena*, brought much novelty of action, as well as much spirit, to the last act.

### "Manon" Charms

Lucrezia Bori was once more a charming *Manon* in Massenet's delightful opera at its Tuesday night repetition. Mr. Chamlee, who hastily assumed the rôle of *Des Grieux*, was at his best and won the heartiest praise of a deeply interested audience. Léon Rothier, Mr. Défrère and other able members of the cast were in accustomed secondary parts. Louis Hasselmans conducted.

"La Bohème," substituted Wednesday for "Madama Butterfly," was sung by Marie Sundelius, Mr. Chamlee, Miss Maxwell and Mr. Basiola. Mr. Lazzari was a new and delightful *Colline*. Mr. Papi conducted.

"The Tales of Hoffmann" was given its second hearing Thursday night. Miss Bori was a most effective and glittering figure in the second act and an appealing one in the third. Helen Freund's delicious performance as *Olympia* in the first act was noteworthy for its vocal accuracy and for the charm with which this skillful young singer has fashioned a most amusing characterization. Armand Tokatyan, in the name part, was in excellent voice and sang the part of the itinerant lover with ardor and no little buoyancy of mood. Miss Bourskaya was pleasing as his companion, and Mr. Rothier, Mr. Danise, Mr. Défrère and others filled the remaining rôles. Mr. Hasselmans conducted.

### Alcock in Début

Merle Alcock, contralto, made her summer's début at the Monday night concert, and Alfred Wallenstein, 'cellist, was also heard as soloist. Eric DeLamarer conducted this concert, as well as those of Saturday and Sunday afternoons. At the Thursday matinée a Folk Festival and Carnival was presented for a juvenile audience under the supervision of Bertha M. Iles. EUGENE STINSON.

### FITZHUGH HAENSEL BACK FROM EUROPEAN JOURNEY

Richard Crooks, Singing Abroad With Success, Is Member of Motor Party in France

Fitzhugh Haensel of Haensel & Jones returned Monday from a four months' European trip, on which he was accompanied by Mrs. Haensel. They visited Spain, Portugal, France, England and Germany.

"There is hardly any music in Portugal, as we understand," said Mr. Haensel, "and the prices of admission to such concerts as are given are excessively high. Spain is in the midst of a financial depression, and there are too many artists in that country for any of them to make any reasonable amount of money in concerts at the present time.

"In England there is not any particular interest in foreign artists, except in perhaps a very few cases. There are a great many English artists who are anxious to obtain engagements and the disposition generally seems to be to favor these artists.

"There is much activity in music in Germany. The German public and critics particularly are very cordial to any artists who make good in an artistic way;

but it is not advisable for an artist, unless very well equipped, to undertake concert or operatic appearances in the principal German cities."

Mr. and Mrs. Haensel made a motor tour through France in company with Mr. and Mrs. Richard Crooks. Mr. Crooks made exceedingly successful concert appearances in London, Vienna, Munich and Berlin. They returned from Europe together, and Mr. Crooks will continue his concert work in this country under the Haensel & Jones management during the coming season.

## CHAUTAUQUA HEARS NOTABLE PROGRAMS

### Orchestral and Chamber Music Concerts Are Welcomed

CHAUTAUQUA, N. Y., Aug. 8.—The first two of a series of five artists' recitals were given here last week by Ernest Hutcheson, pianist, and by what might be termed "The Chautauqua String Quartet."

Smith-Wilkes Memorial Hall was crowded for the recital by Mr. Hutcheson. His program included Beethoven's Sonata in C Sharp Minor, Op. 27, No. 2, a group of Chopin pieces, two Grainger and two Wagner arrangements, the latter being the "Ride of the Valkyries" as transcribed by Mr. Hutcheson. The audience was extremely enthusiastic.

The second recital was given by a quartet of New York Symphony men, including Reber Johnson, first violin; Ernest La Prade, second violin; Giovanni Imparato, viola, and Emmeran Stoerber, 'cello. Those who heard this performance were much pleased with it. The artists played Beethoven's A Major Quartet, Dvorak's in F and a group of smaller numbers, including an arrangement of the Dream Music from Humperdinck's "Hansel and Gretel" by Mr. Johnson.

Two flute numbers by Georges Barrère, solo flautist of the New York Symphony, graced the final concert of July music week given by the aforementioned organization under Albert Stoessel. Cold weather after a rainy day neither kept the crowd away nor daunted their spirits, and the applause of the audience of 6000 was unusually generous and prolonged. Mr. Barrère deserved the ovation he received.

The afternoon program was less interesting, except for the contralto solo by Grace Leslie. Miss Leslie, in her first appearance here, created a distinctly favorable impression in "Che farò" from "Orpheo."

During July music week the New York Symphony gave six evening concerts and two matinées under Mr. Stoessel. Three symphonies, the Schubert "Unfinished," Dvorak's "New World" and Beethoven's C Minor, were played. The overtures to "The Marriage of Figaro," "Oberon" and "Rosamunde," besides many less important numbers, have also been given.

One night the Chautauqua Choir, under H. Augustine Smith, sang Harriet Ware's lyric tone poem, "Undine," with orchestral accompaniment; and the Junior Choir of 200 girls from eight to fourteen years of age, led by Howard Lyman, sang Peter Benoit's "Into the World" on another occasion.

One of the most successful musical performances of the season was the singing of Horatio Connell at a Wednesday night concert. Other soloists have been Emmeran Stoerber, 'cellist; Reber Johnson, violinist; Edwin Swain, baritone; Grace Demms, soprano, and Doris Doe, contralto.

### Charities Aided by Singer's Will

Final distribution of the \$200,000 estate left by Frieda de Gebele Ashforth, grand opera singer who died on July 21, 1924, brought many charity institutions into the accounting, according to a statement filed early this week in the Surrogate's Court, New York. Among the beneficiaries listed were the Prison Association, Bowery Mission and Young Men's Home, Children's Aid Society and Salvation Army. Mrs. Ashforth was born in Germany and made her operatic début in America as *Ulrich* in Verdi's "Masked Ball" in 1862.

### Dawes Forgets State Cares in Musical Turn

VICE-PRESIDENTS may turn to music for solace or for diversion, as Major-General Charles C. Dawes has proved on several occasions. During his recent trip to the West, the Vice-President doffed dignified airs to participate as pianist in an informal ensemble, according to an *Associated Press* dispatch from Cheyenne, Wyo. Inviting an orchestra composed of banjo, accordion, saxophone and violin to his hotel suite, he listened for a while to its playing and lamented the fact that there was no pianist. The dispatch states that Chief Justice C. N. Potter of the Wyoming Supreme Court then suggested that the party go to his home, where for more than an hour Mr. Dawes led the players as pianist, and made numerous suggestions as to improvement in "orchestration."

### Free Civic Opera in N. Y. Concluded with Success

[Continued from page 1]

made postponement of the operas appear almost inevitable.

At the psychological moment, however, the atmosphere cleared and the "Heavenly Twins" were heard that night under perfect climatic conditions. Some sixth sense must have told the public of the last minute change of plans. At any rate, the audience present, numbering at least 30,000 persons, seemed even larger than on the occasion of the opening night.

When Mayor Hylan appeared and made his way to the platform, cheers arose from the throng. Before the huge crowd—and the microphone—the Mayor promised a permanent amphitheater for free out of door opera, the Board of Estimate willing. The present series, he said, although costing in the neighborhood of \$120,000, had not come out of the taxpayers' pockets.

Mayor Hylan's address over, Josiah Zuro raised his bâton and "Cavalleria" opened against a colorful setting of a Sicilian village, with Mount Etna realistically smoking in the background. Frances Peralta was heard as *Santuzza* and was in particularly good form. Her voice is remarkably suited to the open air, and her acting was effective. Helena Lanvin made a coquettish and vocally successful *Lola*. Lula Root, as *Mamma Lucia*, also did commendable work. Caesar Nesi as *Turiddu* and Fred Patton as *Alfio* were both more than equal to their parts and sang with dramatic fervor as well as musical skill.

The triumphal scene of "Aida" was almost duplicated in "Pagliacci" when Charles Marshall as *Canio* and his followers made a gay and spectacular entrance in three donkey carts. The scene would have been even more striking if the weather had not prevented Mr. Zuro from adding final effects impossible to arrange at the last minute.

Mr. Marshall scored in the famous clown rôle, even though his first aria was accompanied by the persistent braying of the donkey, which, frightened by the lights, raised its voice in alarm. Incidentally, although Mr. Marshall's performance was more than satisfactory in every respect, the tenor claims that *Canio* is a "hoodoo" part for him, as on almost every occasion he has sung it something has happened.

Bianca Saroya was the *Nedda* of the cast, and her voice was as engaging as her appearance. The *Tonio* was Marcel Salzinger, whose Prologue was sung in robust manner and whose work in general showed careful attention to histrionic detail and vocal artistry. Fred Patton appeared as *Silvio* and Luigi de Cesare as *Beppe*.

The general effect, as well as the orchestral work, was again a credit to the hard work and creative direction of Mr. Zuro. The sets, too, were well done by John Wenger, although not, by nature of their subjects, quite as impressive as those of "Aida." The chorus was particularly good and made an unusually attractive picture. The audience was as enthusiastic as it was large, and cheered the leading singers and the conductor at the end of each opera.

D. J.  
(Continued on page 24)



# Heroes and Gods Again Reign in Mystic Realm of Bayreuth

THE 1925 series of Wagnerian festival dramas at the Bayreuth Festspielhaus has again drawn visitors from many countries to this musical shrine. Some critical impressions of the opening of the first "Ring" cycle are here presented by H. T. Craven, who is attending the festival as MUSICAL AMERICA's representative. A previous article by Mr. Craven appeared in the issue of Aug. 8.—*Editorial Note.*

(By Special Correspondence)

**B**AYREUTH, July 26.—"Das Rheingold," which introduced on July 25 the first of the season's two "Ring" cycles at Bayreuth, is peculiarly fitted to emphasize the technical resources of the Festival Theater. It is well that this is so, since this music play, for all its wealth of fancy, its rapid action—unusually condensed for a Wagnerian drama—and the enduring color and freshness of its score, has never been a marked popular favorite.

It was typical, of course, for Bernard Shaw to single out this work for special praise and it is at least amusing, even if one is unconvinced, to interpret the action allegorically in terms of the industrial revolution and development of modern capitalism, as seen through the eye of a Fabian.

The Germans themselves, with all their taste for philosophic abstractions never hit upon precisely this view of the case, as presented by the mentally restless Irishman more than a quarter of a century ago.

In spite of profound analyses of the "Ring" from other standpoints, the tendency undoubtedly prevails to regard the book of "Das Rheingold" as a somewhat naïve fairy tale. Objection has been raised against the absence of human emotion and such passionate intensity as lifts the other sections of the tetralogy to heights of sublimity and grandeur.

But this is to register criticism against fundamental intention, rather than execution. It is obvious that Wagner did not strive to make "Das Rheingold" as moving as its successors in the series. It is a shrewdly designed prelude, an esthetically logical preparation for subsequent climaxes of tremendous eloquence and power. Were it more frequently presented, there would be keener appreciation of the prodigious beauties of its score and the unwearied fertility of its musical invention.

## Magic Stage Pictures

Naturally the obstacle to the establishment of the "Rheingold" as an ordinary repertory work consists in the demand made upon the most expert stage management. And here is precisely where the Bayreuth organization triumphs. The manifold Wagnerian exactions in scenic technique, the transformations, the phenomena of cloud and wave, of nymphs, monsters, demiurges, were supremely well headed here. Masterly skill was displayed in lighting. The stage pictures possessed imaginative conviction, whether the scene was beneath the Rhine or under the earth or in the environs of Valhalla.

And there was beauty of investiture and atmospheric appeal throughout. As an exercise in technical virtuosity, "Das Rheingold" reveals Bayreuth at its best. Donner's tempest, the Rhine Scene, the Nibelheim descent and ascent were all successfully managed, and the rainbow bridge as perhaps the best that could be constructed. This does not mean that the effect was ideal. Wagner's standard in this respect will probably never be met.

## A Balanced Cast

The balance and authority of the cast was splendidly proportioned to this basic asset. The vocal merits of the



Photos 1, 5, 6, 8 and 10 by A. Pieperhoff, Published by Verlag Georg Neuenhahn, Bayreuth; Photos 2, 3 and 4 by Emil Pinkau & Co., Leipzig.

## ARTIST-MAGICIANS IN A NOTED OPERATIC FANE

Some Leading Singers and Conductors in the 1925 Festival Cycle at Bayreuth. Top Row: Friedrich Schorr as "Wotan," Lauritz Melchior as "Siegmund," Barbara Kemp as "Kundry," and Hermann Weil as "Hans Sachs." Middle Row: Emmi Leisner as "Erda," Michael Balling and Dr. Karl Muck, Conductors, and Claire Born as "Eva." Bottom Row: Eugen Guth as "Fafner," Fritz Wolff as "Loge," and Emmy Krüger as "Sieglinde"

production were of the highest order, with the pace set by the incomparable Friedrich Schorr as Wotan. This magnificent artist, happily associated with the Metropolitan, presented, indeed, the figure of a demi-god and sang with superb musical intelligence and impressive tonal attitude. He was a dominating feature of a production which was noteworthy both for lyricism and for dramatic sincerity.

Richard Luetjohann of Barmen was the Donner, Gotthelf Pistor of Darmstadt, Froh; Frotz Wolff, of Würzburg, Loge; Edward Habisch of Berlin, Alberich; Walter Elschner, Mime; Walter Soomer of Leipzig, Fasolt; Eugen Guth of Brunn, Fafner; Maria Ranzenberg of Vienna, Fricka; Helena Boy of Berlin, Freia; Emmi Leisner of Berlin, Erda; Hilda Sinnek, Woglinde; Elly Fromm, Wellgunde, and Inge Sarauw, Flosshilde. There was not a worn or overtaxed voice in the entire brilliant cast.

Especially effective, aside from the consistent majesty of Schorr's performance, was the Fricka of Maria Ranzenberg, a contralto whose career should be worth watching; the Erda of Emmi Leisner, the ruggedly eloquent Fasolt of Walter Soomer and the exquisite trio of the Rhine Daughters. The warning plaint of the last named in the closing scene was of peculiarly startling loveliness—enough to make even a Wotan pause. Halbisch, as Alberich, launched the famous melodramatic curse with fairly terrifying malevolence, while Elschner was as snivelling abject and repellent a Mime as could well be conceived.

The score of "Rheingold" calls for vitality of direction and a sense of romantic values in music, rather than sub-

jective subtleties. Michael Balling of Darmstadt, at the conductor's desk, gave lucid and thrilling expression to these requisites. The great orchestra was a composite unified instrument of plangent and lustrous tone. The stipulated seven harps in the Rhine music exemplified what it means to honor a composer's instructions. The result was, as it should be, sheer enchantment. Altogether, the performance was a resplendently reassuring herald of the titanic trilogy in which the ways of gods to men are so imposingly unjustified.

## An Inspired "Walküre"

The transition from the impersonal remoteness of "Das Rheingold" to the surge, passion and fundamental human drama of "Die Walküre" was accomplished with superb effectiveness at the Festival Theater on July 26. There were cheers and calls for Siegfried Wagner after the finale. The general director responded by a very fleeting appearance.

Excellent productions of "Die Walküre" are not uncommon in leading opera houses. It is by far the most popular work of the "Ring," lending itself, with its dramatic cohesion and compactness of interest, easily to detached presentation. Decidedly, therefore, the factor of strong outside competition was intruded into the situation. What could Bayreuth do for "Die Walküre" that was not possible elsewhere, notably at the New York Metropolitan?

So far as departures from certain excellent external standards are concerned, Bayreuth in this instance had little new or different to offer. And this was fortunate on the whole, since it betrayed a wholesome aversion to faddishness or affectation.

What the presentation possessed in abundant measure was an elusive but potent quality of inspiration, especially on the part of the principals. For the first time since the current series began the attention of the audience was primarily arrested by the magnificent work of individual members of the cast. Within its province the singing and histrionism of the chief artists in "Parsifal" or "Das Rheingold" were perhaps as fine and praiseworthy as in this evening's offering, but the opportunities for signal display were more restricted. Every ounce of interpretive values counted supremely tonight.

## Vocal Splendors Revealed

The Wotan of Friedrich Schorr, well known and rightly admired as it is, seemed to gain in accents of authority and epic grandeur; while eloquence, dramatic fire and beauty contributed to the performance by Lauritz Melchior and Emmy Krüger as, respectively, Siegmund and Sieglinde was of fairly epochal significance. Here indeed were a pair of gallantly erring lovers, capable, it would almost seem, of moving the Olympian Mrs. Grundy herself—the censorious and habitually unrelenting Fricka.

The rapturous scene of the first act let loose a flood of incandescent artistry that was positively electrifying. For once the imagination of the spectator and auditor was not overtaxed in subscribing to the composer's ideals in this episode. Melchior was a heroic and stirring Siegmund in voice, gesture and bearing, while the Sieglinde of Miss Krüger was a vision of loveliness—the

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**Provocative Jazz Placed Under Ban in Washington—Paderewski Recounts a Tale of Some National Foibles—How Historic Fontainebleau Owes Its Life to an American Bucket Brigade—Saying It with Flowers—What's the Matter with Native Culture?—An Eighteenth-Century Arbitrator of Taste Consigns Fiddlers to Outer Darkness—Symphonic Men and the Big Stick—A Rash Plan to Reform Europe—When Angeworms Are Vocal**

Dear MUSICAL AMERICA:

As everyone of us knows, our policemen are highly specialized creatures who are required to apply their gifts to a number of complicated subjects.

Literature, economics, the drama, painting and all the rest of the seven arts frequently come under the nose of the American policeman.

Patrolman McCarthy's critical word has often spelled a cell for a perpetrator of objectionable art—what music critic can boast of such delicious power?

The reviewer may consign an offender to a reserved section among the damned; but Officer Gilhooley simply sniffs, renders his judgement clearly and unhesitatingly—and Mr. Artist, be he fiddler, opera librettist, poet or novelist, spends the night in a dungeon.

At this writing the policemen of Washington, D. C., are wrinkling their pretty brows over the interpretation of a unique law. It seems that Congress has prohibited "indecent music" in the District of Columbia, and the problem is, what constitutes this beguiling branch of art?

"I can readily conceive of music being indecent," said Assistant Corporation Counsel Hart. "You know what I mean—that 'Hootchy-Kootchy' sort of intonation. It is suggestive and indecent under certain circumstances. That is what the regulation is aimed at."

Mrs. Mina Van Winkle, head of the Women's Bureau of the Police Department, added these illuminating thoughts on the subject of the "indecent" of music:

"It puts thoughts in the minds of listeners that shouldn't be there. I refer to that tom-tommy sort of Oriental music that makes men forget home and the babies. I have listened to dance music in Egypt, India and other eastern countries, but this modern jazz has it beat for passion, suggestiveness and indecency."

"The desert natives play that sort of music for dancing, but they have self-respect enough to dance by themselves. They would be shocked to see the way our boys and girls hug each other and vibrate to the tune of those compelling pieces."

I refuse to give Washington a clue to the solution, except the slight hint that sometimes a pupils' recital in mid-summer is one form of indecent music.

In the meantime I hold my breath. If the Washington police really take Congress seriously (which is improbable in the capital), and prohibit jazz music, we may look for an overwhelming flood of illicit, kill-at-300-yards, bootleg jazz in the District of Columbia.

Here is a new Paderewski story, which I boldly lift from the *Morning Post* of London.

M. Paderewski, who was the guest of

honor at the Press Club on Monday, astonished everyone present by his command of English. He spoke with perfect facility and often with real eloquence for over an hour. And told one good story that made his audience rock. Since it is not every time that one catches M. Paderewski as raconteur, perhaps I may repeat it here.

Four men, a Frenchman, an Englishman, a German, and a Pole, decided to compete for a prize that was to be given for a book about the elephant.

The Frenchman went to the Zoo, made friends with the keeper, asked him to lunch, and after six weeks produced a charming essay entitled, "L'Elephant et ses Amours."

The Englishman went to India and Africa, shot many and saw still more, returned to England, and in six months wrote a book called simply "The Elephant."

The German visited every library in Europe, and after two years produced two volumes, which he entitled "An Introduction to a Monograph on the Elephant."

The Pole wrote his book with the facility of the Frenchman and called it "The Elephant and the Polish Question."

"With your permission, gentlemen," added the great pianist, amid more laughter, "I will drop the elephant."

Just to prove that not all is true that is alleged of the Younger Generation, the students at the American Conservatory in Fontainebleau showed the other night that they were the saviors and not the destroyers of the historic Palace where French kings held their un-Volstead-like revels.

You know, the Parisian press some months ago had cold spasms for fear that the zestful young American music students quartered there might play havoc with the priceless tapestries or whittle their names in the sacred lintels. Just where this scare started is hard to tell. The French Government for several years had regarded with almost paternal pride this institution—for which Mr. Francis Rogers, the estimable baritone, is chairman of the American committee.

The bad attack of what a friend of mine would term the "heeby-jeebies," however, passed. Several indignant members of the Fontainebleau faculty and student body denied that students slept in unsanitary beds once owned by queens, or otherwise "raised Cain." The newspapers turned to new sensations.

Now the Fontainebleau-ites have proved heroes!

It happened like this. According to a dispatch to the *New York World*, a fire broke out—not in the apartments of the American students, but just above that of the resident architect. The students by prompt intervention saved the palace from disaster. They acted as volunteer firemen and fought the flames. What would have happened if the fire apparatus of the French town had been relied upon? Who knows?

Another victory for selfeggo! Incidentally, the report fails to state whether the students accomplished their brave act by singing in unison the particular tone which is supposed to quench blazes—at least, according to a theory which an investigator announced several years ago.

This little story is sent to me by a California friend:

"Three girls in the office of the Master School of Musical Arts of California conceived the idea of sending a small basket of flowers to Mme. Julia Clausen's room at five o'clock in the afternoon of the day she was to sing in the Greek Theater of the University of California, Berkeley. They selected a combination of sweet peas and pansies, combined and arranged with exquisite taste, wherewith to express their admiration and affection."

"At 5 o'clock the girls were all excitement, thinking that she must be just about getting the basket of blossoms."

"The concert was scheduled for 8.15 o'clock. To reach the theater, Mme. Clausen had a trip of about fifteen miles by auto and boat. At 8 o'clock, she appeared back-stage, carrying the basket of flowers! A friend said 'Did you carry those flowers all the way over here, holding them in your lap all the way?'"

"To which the artist replied, 'I just couldn't leave them at home!' And Mme. Clausen made her first entrance carrying that little basket of flowers."

"So different from the diva who returned to her private car, saw a newly arrived package, and exclaimed 'Oh Lord! MORE violets!' and then found

the donor sitting within hearing distance, chatting with her accompanist!"

I think my California friend misjudges other artists. Very few artists fail to appreciate the tributes of admirers. The greatest of them all is as grateful for such offerings of affection as the youngest tyro. One famous contralto has the custom of weeping every time a little bunch of flowers is delivered into her hands. "The darling! To send me this message!" she commented one day as she held up a pathetic little bouquet, crudely inscribed "With my best love to the greatest singer in the world."

There are exceptions, of course.

Not long ago two or three messenger boys appeared at the entrance of Town Hall, staggering with baskets of glorious flowers. "For Miss —," said a messenger to the doorman, naming the recitalist within, "And here's the bill."

The flowers had been presented by the recital-giver to herself.

She was taking no chances.

"American women have culture, but American men have none."

Some time ago this statement was attributed to Professor Charles Gray Shaw of New York University by a writer in the *New York Times*.

"American men" is a pretty sweeping generalization, I am afraid. It includes the musician and the pugilist.

With all due respect to the culture of American womanhood, have the ladies not more time to cultivate it? I speak of the generality of cases, and especially of the matinee concert and recital throngs. They are, perhaps, two-thirds composed of the gentler sex, in many instances.

Here the man of science would probably retort that the fact that so many women attend these events is proof that they have superior musical "culture."

In fairness to the men, however, I would instance the fact that they compose fully half or even more of the average audiences that attend the evening subscription series of one of New York's most conservative orchestras.

Did the women drag 'em there? I am a firm believer in the sweetening and light-giving mission of the best type of American Better Half. But they could hardly have caused their spouses to don their evening coats with the persistence of one representative husband of middle age whom I have observed in the same seat week after week at an orchestral series.

But let me give the words on the subject attributed to Professor Shaw:

"We have our nation-wide movements, but they are hardly to be called cultural. These sweep from sea to sea, and lake to gulf. They include prohibition, influenza, jazz, the gum-chewing habit, Chautauqua, radio, the crossword puzzle and efficiency. Then we have special weeks for fire prevention, cleaning up, dumb animals, hospitals and the Salvation Army. We are capable of national thrills and need only more light to have one in favor of culture."

We have also, I must remind the writer, a national Music Week. It probably is somewhat visionary to expect an adoption of a national Sculpture or Painting Week. But the booksellers have made up somewhat for the lack of a celebration for Literature by extensive advertisement of the fact that one should "buy a book every week."

It was a bit cruel to place "jazz" in so close proximity to "influenza" in the schoolman's little list.

However, I could suggest no end of other popular sports to add to the list. Such as—

Four-hand arrangements of Old Italian opera scores.

Pupils' recitals in August.

Jiu-Jitsu on the opera stage.

Motion-picture prologues in which a contralto sings something about a dear little home in the West while seated in a sunken garden setting.

Divas' recipes for remaining svelte.

People who want private opinions on their voice.

How Father Time does mow down prejudices, to be sure! What, I wonder, would some of my fiddling friends say if they knew that their art was held in disdain by so arbitrary a dictator of manners and fashion as Philip Dormer Stanhope, Earl of Chesterfield? Let me quote you what he wrote on this subject, under the general heading of "Graces," in his memoirs:

"A gentleman always attends even to the choice of his amusements. If at cards, he will not play at cribbage, all fours, or put; or, in sports of exercise, be seen at skittles, football, leap-frog,

cricket, driving of coaches, etc; for he knows that such an imitation of the manners of the mob will indelibly stamp him with vulgarity."

"I cannot, likewise, avoid calling playing upon any musical instrument illiberal in a gentleman. Music is usually reckoned one of the liberal arts, and not unjustly; but a man of fashion who is seen piping or fiddling at a concert degrades his own dignity."

"If you love music, hear it; pay fiddles to play for you, but never fiddle yourself. It makes a gentleman appear frivolous and contemptible, leads him frequently into bad company, and wastes time that might otherwise be well employed."

Reading this dictum, I cannot help wondering if his lordship was subtly anticipating the habits of modern critics when he advised his readers to pay for hearing music; and if, when he alluded to those who pipe at concerts, he was thinking of flutists or tenors.

During the engagement of the New York Symphony at Chautauqua, N. Y., this season, a man who knows all about brick and mortar, and—it seems—very little about music, was inveigled into accompanying his family to one of the concerts.

When he went home on the street car every available space was occupied, but he managed to crowd into the aisle and hang onto a strap. The car was sidetracked for several minutes while waiting for another car to pass upon the open switch.

Just at this moment, when all was silent, some friend of his called from the extreme end of the car:

"Hello, Ed! I saw you at the concert. How did you enjoy it?"

"Enjoy it!" said he. "The fellers was the laziest bunch I ever set eyes on! They only played when the leader with the stick got after 'em. Then, just as he got part of 'em to playing, the fellers on the other side would loaf a while, till all of a sudden he give 'em a look and shook his stick at 'em. Yes sir, them's a lazy bunch and ought not to be paid for full-time work."

The rumbling of the approaching car mercifully drowned the tittering of the passengers.

Maybe Albert Stoessel, the excellent leader of the Chautauqua forces, would gain by placing some of the players on "piece" work? But it would be hard on the drummer.

What's this? One of the most popular violinists from foreign shores about to take a nose-dive into the cauldron of politics? Paderewski, you know, is to date our most distinguished musician-statesman who lived to tell the tale!

According to a recent dispatch from a Berlin correspondent, Bronislaw Huberman on his return from last season's tour of the United States, announced to friends that sometime in the distant future he means to "plunge into politics."

Not that Bronislaw is to desert the concert stage! He makes himself clear on that point. However, the reporter goes on:

"Huberman says that while studying the life of the workman in America he became convinced that civilization on the Continent of Europe can be saved only by an economic and political union of the present twenty-six States, now torn asunder by currency chaos and tariff wars."

Well, such a United States of Europe would make some things easier.

Perhaps the artist is one of those harassed folk who find the delays in getting visas on passports one of the most tragic and exciting circumstances of touring in Europe.

The newspapers last week told of the unusual discovery of a scientist.

This savant was examining an ordinary angworm of the fish bait variety when he heard a faint noise emanating from the beast.

With the aid of an amplifier he determined that the worm was actually singing. He promptly classified the worm's voice as soprano, without specifying, however, dramatic, lyric or coloratura.

Anyhow, I suspect the scientist made a grave mistake in his diagnosis of the voice.

Most any bass or baritone will inform you that the angworm has a tenor voice, points out your

*Mephisto*



# Wandering Minstrels Hymn of the Open Road



ARTISTS HAVING FUN AND PLAY FROM LANDS OF CAIRO TO CATHAY

Upper Left: Irene Pavlovskaya, Mezzo-Soprano, in Her "Hansel and Gretel" Costume, Rests by the Wayside on Her Journey to Canada. Center Top: Nanny Larsen-Todsen, Soprano of the Metropolitan Opera Company, Has a Successful Day Fishing Near the Rocky Islands of Stockholm. Upper Right: Susan Williams, Concert Pianist of Boston, Goes Horseback Riding at Lake Louise. Lower Left: Yolanda Mero Takes a Walk Around Her Country Estate with Her Daughter and Their Russian Wolfhound. The Artist Surrounded by a Group of Pupils Is Alexander Bloch, Violinist, Who Is Spending the Summer at His Farm in the Berkshires. Below: Olga Samaroff and Her Brother, George Samaroff, Take the Former's Daughter, Sonia, on a Picnic. Lower Right: the Pavley-Oukrainsky Ballet Dances on the Shore of Lake Michigan

**T**HE fabric of my faithful love no power shall dim or ravel, whilst I stay here, but, oh, my dear, if I should ever travel!" chants Edna St. Vincent Millay, and the refrain is repeated in ecstatic abandon by the army of migrating artists who have mercilessly evacuated New York and left the city to melt under the hot summer sun while they seek cool mountain streams and sea breezes. But New York forgives their fickleness because she knows that her charm is invincible and that, just as soon as her sunburn disappears, she will again be serenaded by the returning prodigals.

But in one little matter, metropolitan skepticism has erred. Deny if you will the existence of Santa Claus, the bunny rabbit or monkey ancestors, but never again doubt that fairy stories are true. Just to prove our point, take the case of Irene Pavloska, mezzo-soprano, whose career extends from Chicago Opera to "Rose Marie." Miss Pavloska has just signed her eighth season contract to sing in "Hansel and Gretel," the popular Humperdinck opera.

In order to assimilate herself most thoroughly with the rôle, she is tramping this month from New York to her native Canada, and is seen above making camp for the first day's tramp, resting on the edge of a wood near Stamford, Conn. Miss Pavloska is traveling in the costume which she will wear on the stage and will live on the berries of the field and the fish she expects to catch. All we can say is that if her angling ability is not a great deal better than ours, we hope she will soon find the sugar loaf house! Her only address is a trail of bread crumbs and

blue-berries, in case you were contemplating a letter.

In the meantime Alexander Bloch, violinist and teacher, is acting just like a "kid with a new toy," as the saying goes. His farm in upper New York State is being transformed, with the able assistance of his wife, into a summer musical colony and many of his pupils are there, alternating moments of hard study with real rustic fun.

In speaking about his farm in the Berkshires a while ago, Mr. Bloch, whose capacity for humor and hyperbole, is extensive, said, "There are 110 acres, just enough for each of my pupils to have an acre to himself and not be heard by any of his colleagues, and especially by Mrs. Bloch and myself!"

## "Isolde" Goes Fishing

Didn't you ever wonder what different characters of the opera were supposed to have been doing before you become acquainted with them at the rise of the curtain? Louise was probably washing dishes before going to her window to talk to *Julien* and *Aida* must have uttered mild imprecations against *Amneris*, while tidying up her hair to meet *Radames*. One thing is certain. *Isolde* had not always been crying for *Tristan*. She had her bright moments, and we are inclined to believe that before the curtain went up on the ship scene, our heroine had been fishing!

At any rate, Nanny Larsen-Todsen, one of last season's favorite *Isoldes* of the Metropolitan, is of that opinion. Just to prove that the modern Viking woman is as excellent an angler as her foremothers, she recently went fishing around the Rocky Islands of Stockholm and caught ten fish in one day. She is photographed with two of her prize catches.

Pretty little blonde daughters are the principal vacation hobbies of mothers whose winters are occupied with careers.

For example, Olga Samaroff, pianist, is devoting her entire summer to the interests of her little daughter Sonia, who demands a great deal of attention. Sonia wants to go on picnics with mother and her Uncle George Samaroff every day; and of course she must always have "Jimmy Buchanan," her aristocratic terrier along!

Yolanda Mero is likewise amusing her little daughter, Bözsi, this summer. And Bözsi, like Sonia, demands a dog and a lot of attention. The snapshot was taken with Mme. Mero and the Russian wolfhound at the Mero country estate shortly before the pianist sailed for Europe, where she is at present taking the baths of Badgastein in Tyrol. Mme. Mero plans to return home on the Columbus, leaving Bremen on Aug. 22.

Terpsichore is at the seashore! Dancing on the sands of Syringa Bluff, South Haven, the Pavley-Oukrainsky summer class is the center of attraction on Lake Michigan. It is like a scene of fairyland to ships that pass in the night as they watch graceful figures flying about in the moonlight. As we have said before, the dance is an art, a religion, not to be despised. To follow the wind, clasp the air and extend lithe arms to the stars gives one an exalted feeling and makes Monte Cristos of the most bashful poets!

### Boots and Saddle

Susan Williams, young concert pianist of Boston, finds more inspiration in horseback riding, however. Good substantial boots and a peppy horse are more to her liking than bare-foot dancing. There are always two sides to every question, and Miss Williams prefers a summer at Lake Louise and Bamff, seeking surcease from her preparation of programs for next season's concert tour by riding mountain trails and, like *Isolde* and *Hansel and Gretel*, fishing.

Now it can be told that we are grow-

ing uneasy over the Pollyanna attitude of vacationists. If only a few artists would write in about the dreadful time they are having, it would be so encouraging to the green-eyed monster!

It is a cruel and beautiful world, but the summer is waning! H. M. MILLER.

## Isadora Duncan Styles Herself an "Animator"

PARIS, July 29.—"I am not a dancer and have never been a dancer," said Isadora Duncan to a representative of the Paris *Herald* recently, "but I have been an animator of a new mode of living. That was my original idea when I founded my first school as far back as 1904 in Grunewald, Berlin."

Since her recent return from Russia, where she is conducting a school for the children of Russian workers in Moscow, Miss Duncan has been living in Nice. "My school of the dance in Moscow," continued Miss Duncan, "is conducted out in the open air. My first plan was to have my group isolated from their parents and the crowd, just as if they were the disciples of an idea which they could teach to others. But this scheme necessitated feeding the children. For twenty years I have tried, in Berlin, in Paris, and now in Moscow, to carry out this idea, but without success, chiefly through lack of funds. If I compromise now, it is only because I feel the children of the working class need me. They will be the means of educating their parents to the new world idea which I have in mind."





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# WEEKLY SURVEY OF EUROPE'S MUSIC



## Give New Opera of Dame Ethel Smyth



Photo © C. Vandyk

Dame Ethel Smyth, whose "Entente Cordiale" was performed for the first time by the students of the Royal College of Music, London.

LONDON, July 26.—An event of considerable interest last week was the first performance of Dame Ethel Smyth's new comic opera, "Entente Cordiale," by the students of the Royal College of Music in the Parry Theater on Wednesday. The performance was repeated on Thursday. In each case the same composer's "Fête Galante" followed. Both operas were given under Dame Smyth's direction.

The scene of "Entente Cordiale" is laid in a small town in northern France not far from the coast, and the action is supposed to take place in the summer of 1919. It is a comedy of the British Army in France, with 'Erb and Bill getting mixed up over the intricacies of the Gallic tongue, a "notaire publique" who gives them a marriage certificate in place of a receipt form, and consequent complications with a French market woman to whom the receipt is tendered, the market woman's military husband, and 'Erb's wife.

The result is something in the nature of a comic opera with speech and music intermingled. The young singers and actors threw themselves into their parts with enthusiasm, and as a whole did very well. The orchestra did not acquit itself as successfully. The fantasy of the "Fête Galante" suffered particularly from inadequate orchestral support.

At the Coliseum the Russian Ballet revived Massine's ballet, "The Good-Humored Ladies," which was first produced here in September, 1918, with the original principals—Mmes. Tchernicheva and Sikolova and Messrs. Idzikowsky and Woizikowsky. The comic spirit of Scarlatti's music sparked under Eugene Goossens' baton, and the gaiety of the Goldoni story lived in the miming of the whole company. It was one of the most welcome of the ballet's productions this season.

### "Pulcinella" Introduced

The quiet season has been enlivened by a series of "concerts intimes" arranged by Lady Carisbrooke and held at the Ritz Hotel. A second series of these concerts has been planned for the autumn. At the third of the musicales, on July 20, Stravinsky's "Pulcinella" Suite was performed for the first time.

The Orchestra Betique de Chambre, which is returning the visit paid by Anthony Bernard's similar English orchestra to Spain a few months ago, is meeting with considerable appreciation. Unfortunately, it came a bit too late in the musical season, although its Wigmore Hall concert was well attended. It has also given various private performances in London before distinguished audiences that have included the Queen of Rumania, the Duke of Connaught, Princess Beatrice, Princess Helena Victoria and the Marquis and Marchioness of Carisbrooke.

A grant of £500 has been made by the Carnegie Trust to the Liverpool Repertory Opera Company. This organization was formed last year with

## Rossini's "Signor Bruschino" Revived for Teatro Carcano Audience in Milan

MILAN, July 20.—Following Mascagni's "L'Amico Fritz" and "La Serva Padrona" by Pergolese, a third welcome revival has just been produced on a modest scale at the local Teatro Carcano in the shape of an *opera buffa* from Rossini's prolific early period, "Il Signor Bruschino," also known by its subtitle of "Il Figlio per Azzardo."

This work has proved more to the taste of the Milanese public than Pergolese's comic intermezzi, apparently because of its numerous burlesque situations, and particularly its brilliant, jovial music, clearly reflecting the personality of Rossini, which was to culminate three years later in the immortal "Barber." It will be recalled that "Il Signor Bruschino" was first produced at Venice for the carnival season of 1812-1813, the season following the composer's initial success at La Scala with the comic opera, "La Pietra del Paragone," at the age of twenty.

It is thus an adolescent and transitional work, revealing unmistakably in its exuberance, spontaneity, rhythmic vitality and freshness of melodic inspiration, an extraordinarily precocious hand and at the same time betraying the influence, no doubt unconscious, of the Neapolitan school then in such great vogue, and particularly of Paisiello and Cimarosa, tempered by a certain Mozartian sentimentality. These influences may be clearly traced in the style and mannerisms of the principal soprano and tenor airs, at once sincerely tender and elegantly ornate ("Deh! tu m'assisti, amore," "Quant'è dolce a un'alma amante," "Ah! donate il caro sposo"), as well as in other portions, such as the graceful dialogue between Gaudenzio and Sofia ("Il matrimonio è un bel nodo, che due cori stringe in tenero diletto")—influences which are later to bear fruit

the object of producing operas, chiefly by British composers, which were not accessible to the public through other channels. The company has no commercial interests and works in a popular district on the "Old Vic" lines. It gave the first performance of Dr. Cyril Allington's "King Harrison" and Stanford's "Traveling Companion" last season.

### Chamber Music Festival

In the spring of this year Arnold Dolmetsch announced a festival of chamber music to be given in the Haslemere Hall from Aug. 24 to Sept. 5. The detailed program has now been issued, from which it appears that of the twelve concerts four will be devoted to the works of Bach, four to English music of the Elizabethan and Restoration periods, one each to early French and Italian music, one to works of Haydn and Mozart, and one to a mixed program. With the exception of one or two songs to the lute, viol or harpsichord, the music is entirely instrumental, and includes sonatas and concertos for harpsichord and clavichord, fantasies for viols, and concerted pieces for lutes, recorders and strings.

The names of the great Elizabethan composers from Byrd to Gibbons do not appear in the set programs, but their instrumental music will be heard informally in the mornings, when demonstrations will be given upon instruments which will be exhibited for close inspection by those attending the festival. On the other hand, some of the less known composers of the Seventeenth Century, like Lawes and Locke, who form the bridge between the Elizabethans and Purcell, will obtain an ample hearing. The Bach concerts will include some of his writings for instruments no longer in use, such as a prelude for the lute, and all his clavier works will be played on the instruments for which he wrote them. Mr. Dolmetsch and his family will be the performers. His chief aim in organizing the festival is to allow this old music to be heard when the ear has been accustomed to the sounds of the now unfamiliar instruments which

in the eloquent lyric style of "William Tell."

And yet the very fact of these extraneous influences, as yet incompletely assimilated, seems to have accounted for the cool reception given the work at the time, and perhaps also for its indifferent success subsequently, although the defects of the plot itself are also partly to blame. Today, however, viewed in retrospect, "Il Signor Bruschino," in spite of its 112 years, has distinct charm. Moreover, it seems capable of enlisting the interest even of a jaded modern audience—doubtless not a difficult feat in Italy, where the love of sunlight and gaiety, and of sensuous, flowing melody in music is, as everyone knows, deeply rooted in the race. Certainly the Carcano public, and also the 1916 audiences at the Dal Verme (during a notable revival with Antonio Pini-Corsi in the title rôle and Ines Maria Ferraris as Sofia), gave every evidence of enjoying itself. The press has also been generous toward these revivals, unfortunately too rare.

The present production was conducted by Maestro Marcantoni. Particular praise is due the management for casting the young English débutante, who is singing under the name of Adriana Ariani, as Sofia. This promising soprano is endowed with a velvety voice, fresh and round, and well schooled, refined musicianship and a most charming stage presence, although she still requires a little more routine in her stage play. The title rôle was handled creditably, particularly from the dramatic point of view, by the baritone, Amerigo Neri, and the leading trio was completed, though deficiently by the baritone Rossi as Gaudenzio. The part of Florville was sung artistically, but with limited resources, by the *tenore di grazia*, Delfino Pulido. Perhaps the most eloquent testimony of the interest aroused by the revival was the presence at the Carcano of Arturo Toscanini—a most unusual occurrence.

DE SALA.

cannot happen in the short space of a single concert.

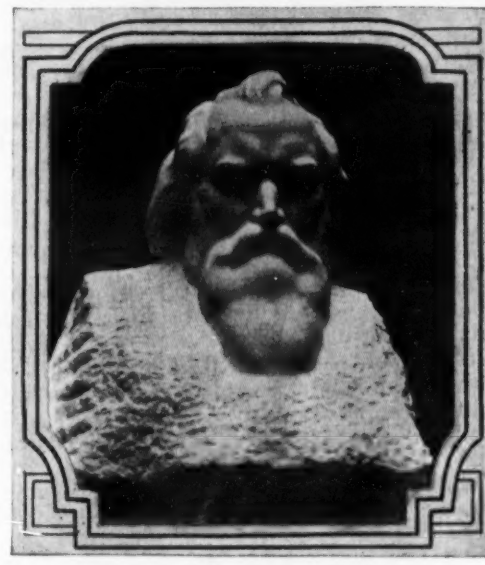
The festival promises to be an affair of international importance in the world of music. The Berlin Hochschule is sending Dr. Max Seiffert as official representative. Dr. Beck of Munich also is expected, and Alfredo Casella as ambassador of Italian music, while rumor has it in Haslemere that not a few English "Mus. Docs." will be there. From Paris is expected M. le Cerf, the Mæcenat whose bounty has been bestowed on reviving the instruments of the Seventeenth and Eighteenth Centuries. And, of course, Liverpool, which has a society of its own, will be strongly represented.

### Students Give Operas

At the New Scala Theater the operatic class of the Royal Academy of Music has been giving performances of "The Magic Flute" and "Falstaff." Both operas were well chosen, as they offer opportunities for many young singers to appear in very varied rôles and with music that is not too great a strain on inexperienced voices. The scenery and costumes were lent by the British National Opera Company; the stage direction was in the hands of Cairns James, and Julius Harrison conducted. The performances were spiritedly given and proved that the Academy possesses a large number of talented young singers who are capable of taking responsible parts in operatic ensemble.

Reporting on the position of the Halle Concerts Society in Manchester, Gustav Behrens, treasurer, said the past year had been a "record" one in almost every direction. The gross takings were nearly £18,000, a figure never touched before, and which left a balance in hand. The orchestra had given seventy-five concerts, and six concerts, arranged with the city council for the benefit of children and the development of musical appreciation, had been attended by 14,000 people. The orchestra pension fund now had cumulated a reserve of £15,000 and during the last year had paid out £372 in pensions.

## Too Much Opera Is Problem in Berlin



Artistic and Musical Circles in Germany Have Showered Praise on the New Bust of Brahms, Just Completed by the Sculptor, Albrecht Leistner of Leipzig

BERLIN, July 25.—With July, musical life in Berlin comes to a standstill, broken by an occasional concert which only accentuates the utter calm. The press and public meanwhile indulge in a gloomy retrospect of the opera season 1924-25 with little optimism concerning the winter to come.

Outwardly opera during the past year flowed peacefully enough, but those who knew the inner mechanism of the various houses realized the conflicts which were going on. Max von Schilling was opposed to Erich Kleiber, the Ministry of Arts disagreed with Schillings, and the press attacked the "autocratic" regime of Kleiber. Thus the Staatsoper!

At the same time the Deutsche Opernhaus was shaken to the roots by the sudden departure of Leo Blech, while the Volksoper in the Theater des Westens languished of its own inertia. That appendix to the Staatsoper, the Kroll Opera on the Königsplatz, suffered as well.

The existence of four opera houses simultaneously in Berlin was simply an inflation period phenomenon which can no longer continue. It is obvious that Berlin cannot support four opera houses at once. After all, the usual operatic repertoire narrows down to about forty-five works and there are just so many operas of Wagner, Puccini, and Verdi which exist to be produced. As for novelties, they are negligible, since they are born but to die after one or two performances. A musical situation which permits you to hear "Carmen," "Fledermaus," or "Marthe" in three places in one evening is ridiculous and, of course, financially disastrous.

### Extensive Redecoration

Meanwhile, much is hoped for from the new Intendant Tietjens, who has made extensive plans for rebuilding and overhauling the lyric theaters. At present the Deutsche Opernhaus is being thoroughly overhauled under the direction of the original architect, Professor Seeling. It is being redecorated inside, in red and gold instead of the former grey. The stage, too, is being completely modernized.

The program for the opening of the Staatsoper is already announced. Under the general musical direction of Bruno Walter, Gluck's "Iphigénie" will open the season in September. A Mozart cycle is also announced. Fritz Zweig, formerly of the Volksoper, will assist Walter. Singers engaged for the Staatsoper include Wilhelm Guttman, Edwin Heyer, Franz Reisinger, Desider Zador, Emmy Bettendorf, Elsa Julich de Vogt, Berta Malkin, and Maria Schreker. Artists engaged for only a portion of the season include Maria Ivogün, Maria Olszewska, Helen Wildbrunn, Alexander Kipnis, Fritz Kraus, Fritz Melchior, and Emil Schipper.



## "Ring" Cycle at Bayreuth Proffers Fine Staging and Musical Delights

[Continued from page 5]

incarnation, musically and dramatically, of a passionate poem.

If the *Brünnhilde* of Olga Blomé, the Swedish but German-trained soprano, was not entirely satisfying pictorially and was marred occasionally by over-indulgence in facial expression, her lyricism had splendor and stately resourcefulness throughout the music play. The indestructibly impressive closing scenes, complimentary even to artists of lesser caliber, was illumined by Mme. Blomé and Mr. Schorr with something of the quality of Greek tragedy, in full accord with what was probably the Wagnerian intention.

The *Fricka* of Maria Ranzenberg was a classic figure, distinguished by exquisite singing. The *Valkyries*—Magnhild Rasmussen, Ellen Ovgard, Lili Hoffmann, Emmi Leisner, Margarete Schreiber-Sattler, Inge Sarauw, Lotte Doerwald and Anne Maucher—triumphantly scaled the heights of dark and savage musical beauty. Walter Soomer was an effective *Hunding*, but appeared to be not quite at his best vocally.

All the stage pictures, and especially the last, in which the "Ride" was implied rather than portrayed by gauze screens and stormy cloud effects and fire and great gusts of steam powerfully stimulating to the spectator's fancy, were expertly managed. It must be recorded, however, that even meticulous Bayreuth weakened with respect to *Fricka's* rams. For the first time in the history of this theater they were not disclosed in the second act. No explanation was given concerning this omission.

Under Michael Balling, the orchestra gave a glowing and pulse-tingling reading of the score, although rather disconcerting exhibitions of raggedness, especially in the brasses, were two or three times manifested. During the first act an authentic natural tempest with appropriate thunder claps was in progress outside. This added unquestionably to the effect of the stage proceedings, but failed to ease the labors of the French horn players and trumpeters.

There are certain atmospheric conditions of dampness which constitute a trial for the finest brass choirs, and it is charitable and reasonable to assume that such was the case tonight with regard to the few shortcomings of tone in an otherwise strikingly memorable production.

### A Glorious "Parsifal"

Bayreuth thrives on "Parsifal," which has been so signal a factor in making this Bavarian provincial town a place of artistic pilgrimage. And the converse is also true. "Parsifal" thrives

on Bayreuth. The virtues of the mystical music play takes on a new meaning here. Its weaknesses are obscured by the shrewdest technical mastery.

It was admitted on all sides that the quality of the first production of this consecrational music drama as given in the Wagner Festspielhaus on July 23 could not have been matched elsewhere, not even in other opera houses in Germany where the work is now presented.

"Parsifal" at Bayreuth, it has been said, is glorified and enriched by a peculiar devotional atmosphere that solemnizes its spectacular ritualism and sets it apart from the ordinary traffic of the stage. This is the sentimental view, which, while it may be pleasing

Indeed, there is decidedly more of an entr'acte clatter here than at the Metropolitan. The audience is manifestly eager to vent its enthusiasm outside, to express emotions that are artistically exhilarating rather than essentially prayerful.

### Unsurpassed Stagecraft

With so much to praise in the performance, it is not easy to apportion credits. It is certain, none the less, that an enormous share of responsibility for the splendor of the achievement must be vested in Dr. Karl Muck, conductor of the orchestra, and Friedrich Kranich, chief technical director. The latter evolved wonders as extraordinary as any product of *Klingsor's* laboratory.

In artistic assurance and imaginative appeal the staging would have been difficult indeed to surpass. The formidable exactions of the composer-librettist were resourcefully met at every turn—in the monumental Grail Temple scene, in the panoramic transformations, in the meta-

Joukowsky and Siegfried Wagner. The new costumes for the *Flower Maidens* and *Kundry* were inspired by motives from the Spanish painter, Mariano Fortuny, blended and executed under the direction of Daniela Thode and Emma von Sichert of Munich.

But with no disparagement to the excellent cast of principals and the perfection of choral work, it may be said that the accomplishments of Dr. Muck with his superb orchestra—numbering many of the finest instrumentalists of Germany from leading operas, with Anton Wittek, formerly of the Boston Symphony, heading the strings—seemed the most gloriously outstanding feature of the performance. Dr. Muck's seasoned esthetic perceptions, his profound knowledge of the score, his unerring sense of tempi, his faculty for avoiding sentimentalism and transfiguring any inherent suggestion thereof into poetry, combined to give his reading virtually every desirable attribute of loveliness and majestic power.

The occasional "thin" passages of the later Wagner were revitalized. The orchestral tone of the "Good Friday Spell," the transformation scenes and the climaxes on Monsalvat were exquisite and fairly disarming to criticism.

The cast proved infinitely superior in nearly all respects to that disclosed on the opening day in "Die Meistersinger." In the name part, Lauritz Melchior, the Danish tenor to be a Metropolitan importation next season, revealed a handsome figure, a fine presence and a fresh, resourceful voice, perhaps a shade hard at times but powerfully ringing and admirably adapted to heroic rôles.

### A Vivid "Kundry"

Barbara Kemp was a peculiarly vivid *Kundry*, blending convincing histrionic authority in the difficult dual character, singing with dramatic eloquence and proving a mistress of all pictorial demands. She was no lovelier in the temptation scene than in the episodes of contrition with their Magdalene-like connotations.

There was in Carl Braun, once well known at the Metropolitan, a *Gurnemanz* who contrived to be interesting and sang sonorously; and the *Klingsor* of Eduard Habich of Berlin was balefully stirring vocally and dramatically. Theodor Scheidl of Berlin disclosed as *Amfortas*, a mellow, unworn baritone and a keen sense of emotional values, without over-emphasis. There was a resonant *Titel* in Rudolf Watzke of Berlin.

The *Knights* and *Esquires* included Fritz Wolff, Richard Luettichmann, Lydia Gruber, Inge Sarauw, Erich Zimmermann and Hans Beer; and the mellifluous solo *Flower Maidens* were Maria Janowska, Miss Gruber, Margarete Schreiber-Sattler, Elly Fromm, Helena Boy and Miss Sarauw.

The sacred choirs, trained to the subtlest precision of attack and volume, achieved a touching mastery of their seraphic harmonies.

H. T. CRAVEN.



HISTORIC SCENE OF THE WAGNERIAN FESTIVAL

The Festspielhaus at Bayreuth, Where the Second Year's "Ring" Cycles Since 1914 Are Being Given Before Audiences from Many Parts of the World, Under the General Direction of Siegfried Wagner, Son of the Composer

to entertain, fails to cover the case convincingly. "Parsifal" triumphs at Bayreuth because of the most expert craftsmanship, because of infinitely painstaking solicitude for detail and studied effect, because of traditions which here are not paralyzing but illuminating and responsive to claims of sheer beauty.

The result embodies the fruits of fine intelligence, of prodigious and untiring labors and the highest types of professional artistry. Without such equipment the most subtle "atmospheric" assets would be of scant avail.

It is questionable, moreover, whether the devotional attitude actually possesses the potency which has been ascribed to it. Wagner's ban against applause is respected, of course, as in New York, and there is a brief impressive moment after the close of each act. But the noisy folding back of the chair seats soon dispels any transcendental illusion.

morphosis of *Klingsor's* garden into an Alpine wilderness, in each rightly-keyed setting and in the innumerable details which, if "come tardy off," have the power to mar distressingly the whole ingeniously contrived effect.

Thus, the swan by the mere flew not spasmodically but with verisimilitude. The magic lance in the flower garden scene suggested enchantment. It was spontaneously grasped by *Parsifal* as though wrested from the air—not, as has often been the case elsewhere, as though drawn down from a hatrack. Steam effects, for which Wagner in his later years, exhibited a marked fondness, were easily handled. Gauze curtains in the opening part of the second scene of Act II lent precisely the proper unworldliness and fancy to the *Flower Maidens'* cajoleries.

The admirable décor was patterned from designs and sketches by Paul von

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## SUMMER OPERA IS FEATURE IN SEATTLE

Many Events Fill Calendar  
with Interest for  
Music Lovers

By David Scheetz Craig

SEATTLE, Aug. 8.—The annual summer opera, given as one of the features in connection with the summer school at the University of Washington, was "The Lucky Jade." The book is by J. B. Harrison and the music by Don Wilson. The opera was produced under their direction by the University Players' Guild, sponsored by the Associated Students of the University of Washington. Two performances were given in Meany Hall, Adele Walker, soprano, singing the principal rôle. The other principals were J. B. Harrison, Bernice Chandler, Josephine Price, Lawrence Goodrich, Nat Mount, Fred Marcus, Richard Bennett, Juliet Glen, Marjorie Chandler and Bernard Bolstad.

Another event in the interests of summer school students was an organ recital by Carl Paige Wood, assisted by Ernest H. Worth, baritone. Mr. Wood's principal numbers were Edward Shippen Barnes' Second Organ Symphony and a

group of "Fireside Sketches" by Joseph W. Clokey.

Sara Bair, soprano, assisted by John Hopper, pianist and accompanist, gave a delightful program in the Olympic Hotel recently. This concert was arranged by Mayme MacDonald.

Jacques Jou-Jerville presented Lillian Schoenberg Oates, soprano, in a fine recital at the Cornish School recently, with Frances Williams at the piano.

Vladimir Rosing inaugurated a series of summer musicales at the Cornish School recently, and was followed a week later by Cornelius Van Vliet, 'cellist, with John Hopper at the piano. Both artists were well received.

A remarkable series of individual piano programs was given by Paul Pierre McNeely as one of the features of his summer class, which attracted students from many points. Kenneth Ross played the Toccata and Fugue in D Minor by Bach-Busoni and MacDowell's "Eroica" Sonata. Edith Nordstrom was heard in the Bach-Busoni Chaconne and Chopin's Sonata, Op. 35. Russell Kohne opened his program with the Beethoven Sonata, Op. 31, No. 3, and Schumann's "Scenes from Childhood." Gwendolyn Mines gave Beethoven's Sonata, Op. 2, No. 2, and the Schumann "Carnaval." Ira Swartz presented Schumann's Sonata in F Sharp Minor as his most important number. Marguerite Schmidt played Brahms' Sonata, Op. 5. Gladys Bezeau Phillips concluded the series on July 27, playing music by Scarlatti, Godowsky, Glazounoff and others.

## Varied Schedule Keeps

Richard Hageman Active

During Summer Months



Photo by Geo. M. Kessler

Richard Hageman, Conductor and Coach

This summer is an exceedingly active season for Richard Hageman, who had no sooner completed his five weeks' master class at the Chicago Musical College than he left for Philadelphia, where he began a three weeks' engagement as conductor of the orchestra at Fairmont Park on Aug. 3. The organization is composed of musicians of the Philadelphia Orchestra. At the conclusion of this engagement, Mr. Hageman will join his wife, Renée Thornton, soprano, in New York, leaving immediately for Los Angeles, where he will conduct a master class under the joint management of George Leslie Smith and Merle Armitage, until the opening of the Los Angeles Grand Opera season, of which Mr. Hageman is the general musical director. He has assembled a brilliant roster of singers, including Rosa Raisa, Giacomo Rimini, Charles Hackett, Alice Gentle, Vicente Ballester, Ulysses Lappas, Kathryn Meisle and others and is looking forward to a brilliant season of operatic performances. The orchestra will be composed of members of the Los Angeles Symphony. At the conclusion of his activities on the Coast, he will leave for Chicago, where, with Miss Thornton, he will give a series of five concerts in that locality before returning to New York for the reopening of his studios on Oct. 15.

## Harlech Castle Music Festival Held

LONDON, Aug. 1.—The Harlech Castle Musical Festival, which was instituted in 1867 and is the premier non-competitive festival in Wales, was held recently. Over 2000 singers gave Mendelssohn's "Hymn of Praise" and Bach's "God's Time Is Best" (the latter in

Welsh), under the conductorship of Sir Hugh Allen of the Royal College of Music. The principal soloists were Elsie Suddaby and Gwynne Davies. The orchestra consists of about twenty members of the Harlech Festival Local Orchestra and thirty members of the Welsh Symphony Orchestra, led by Vasco Ackroyd of Liverpool. The outstanding feature of the afternoon meeting was the first performance of two orchestral works by young Welsh composers: Scherzo for Orchestra by Kenneth Harding, a student at Aberystwyth College, and a tone poem, "Bronwen," a National Eisteddfod prize composition, by Franklin Sparks, late of Cardiff University. The Barmouth Choir also rendered a composition set to the Ninety-third Psalm by Dr. J. R. Heath, who conducted throughout the afternoon meeting.

## IOWANS WIN FELLOWSHIPS

Drake Students Gain Juilliard Prizes—  
Concerts in Des Moines Parks

DES MOINES, IOWA, Aug. 8.—Three graduate students of Drake University Conservatory of Music have just been granted fellowships by the Juilliard Musical Foundation of New York. They are Clifford Bloom, a young tenor, who received his Bachelor of Music degree at Drake and has attained distinction as a composer; Wilma Miller, soprano, and Paul Ray, baritone, who received his Bachelor of Music degree at the end of this year's summer session. The three young singers will go to New York early in October.

Five students of the Drake University Conservatory of Music will receive scholarships during the coming year, three of which were granted by the Juilliard Musical Foundation: Veda Phillips, pianist of Des Moines; Katherine Fletcher, 'cellist of Des Moines; Erma Wightman, pianist of Perry; Hugh Beggs, pianist of Keosauqua, and Virginia Hatch, soprano of Ottumwa, Iowa.

The Fortnightly Musical Club is using the surplus left over from the music course to provide band music in the parks during the summer months. These concerts are attracting thousands to the parks Sunday evenings.

Dean Carr of Des Moines University is rehearsing "Eli'ah," which will be given in opera form during the Iowa State Fair in the beginning of September. Clarence Whitehill, baritone of the Metropolitan Opera Company, a former resident of Iowa, will sing the leading rôle.

HOLMES COWPER.

## Mrs. Molter Visits New York

CHICAGO, Aug. 8.—Isabel Richardson Molter has lately returned from a trip to New York, where she completed arrangements with E. A. Lake for exclusive management for the season of 1925-26. Mrs. Molter was engaged to sing arias from "Lohengrin" at the closing lecture of the University of Chicago's summer music course.

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527 Fifth Ave  
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# MUSICAL AMERICA

Edited by MILTON WEIL

Published Every Saturday at 501 Fifth Ave., New York  
**THE MUSICAL AMERICA COMPANY, Publishers.**  
 MILTON WEIL, President and Treasurer; DELBERT L. LOOMIS, Vice-President; JOHN F. MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.  
 Address, 501 Fifth Avenue, New York

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 LONDON: Musical News Syndicate, 24 Berners St., W. 1.  
 PARIS: "Le Courrier Musical," 32 Rue Tronchet.  
 BERLIN: Dr. Hugo Bryk, Business Representative, Dorotheen Str. 32, Berlin, N. W. 7.

**DELBERT L. LOOMIS, - General Manager**  
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Telephone 0820, 0821, 0822, 0823 Murray Hill  
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## SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....\$4.00  
 For Canada ..... 5.00  
 For all other foreign countries..... 5.00  
 Price per copy..... .15  
 In foreign countries..... .15

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## NEW YORK, AUGUST 15, 1925

### BUILDING ON A LARGE SCALE

**L**ARGE as was the design, and broad the scope, of the free operatic performances given at Ebbets Field, Brooklyn, under the ægis of Mayor Hylan's Music Committee, the magnitude of this undertaking and the ramifications that may extend from it are probably yet but partially comprehended.

A leadership to the world was thus taken by the City of New York, with Philip Berolzheimer, chairman of the Music Committee, as a forceful protagonist; and the effect on musical development, not only in America, but wherever opera is a favorite form of entertainment and means of culture, will be watched with interest.

For it is not only what has been accomplished with such a remarkable degree of artistic success, but what may be done along similar lines in the future, both in the United States and abroad, that fires imagination. The four works presented, "Aida," "Cavalleria Rusticana," "Pagliacci" and "Faust," by no means constitute the sum total of music dramas suitable for outdoor performance. "Carmen," for example, with all its color and pageantry, could be made particularly effective under the skies. Earlier Wagnerian operas, too, "Tannhäuser" and "Lohengrin," are rich in visual and musical potentialities for open-air production; nor can we overlook the fact that "Trovatore," as beloved by the "masses" as it is criticized by the supercilious, would afford ample opportunities for the exercise of such special gifts as have already been shown by Josiah Zuro, who was chiefly responsible for the high artistic standards maintained at Ebbets Field.

Nor does the contemplation of possibilities end here. There is the detail of performing operas in English, as "Faust" was sung in the New York series, and the question of bringing out new works by American composers. All in all, the noble adventure was not only a revelation of what can be

accomplished along these lines but an inspiration to continue the experiment.

And whatever the text used in performances, the language of music remains as eloquent as it has ever been in the past and must ever be in the future. It is this language by which the gigantic audiences at Ebbets Field were thrilled and uplifted, and this is the language which is more effectual to establish universal good-will than Volapuk or Esperanto.

### LOOKING EVER HIGHER

**I**N the formation of the Pacific Coast Academy of Teachers of Singing, brought into existence by leaders in San Francisco, there is seen another sure sign that the ethics of musical pedagogy are being raised ever higher and higher.

Once upon a time, so ran a story that was accepted as indicative of prevailing conditions, a musician who had made his reputation as an instrumentalist complained that he needed more money.

"Then teach singing," advised his confidant.

"But," was the rejoinder, "I don't know how!"

"That's nothing," was the argument handed back to him. "Neither do any of our leading vocal teachers."

Happily for America, the time when such a jibe could pass muster is over. Today, the teacher of singing is judged less by his personal advertisements, which are often modest, than by the number of successful students who have learned their art in his studio. And one of the most important points in the questionnaire drawn up by the new Pacific Coast society is that which stipulates that no teacher shall claim as his pupil a singer who has worked under his direction for less than a year.

The rights of teacher and student alike are safeguarded in the platform built at San Francisco; and jointly with these rights the ethics and impersonal, or purely musical, aspects of teaching are placed side by side. It is by such means that the profession of teaching can be advanced to the highest plane.

So far, the lead in this matter of setting forth definite principles of conduct has been taken by singing teachers. Teachers of other branches of music—piano, violin, etc., will doubtless find it to their advantage to follow the admirable example thus set for the teaching profession as a body.

### MUSIC AND DECENCY

**J**UST after the tremors attendant on the trial in Tennessee, in which the freedom of teaching science was an issue, have subsided, a new ban has been discovered in Washington against what is styled the "playing of indecent or suggestive music." The law is said to have been passed some two years ago, but apparently slumbered untouched until a recent discussion again brought up the issue.

It is an open question whether music, in its best sense, can ever be "indecent." That words accompanying it may be is much less disputable. Rhythm, it is true, has a powerful effect in causing human beings to imitate it—in short, to dance, whether consciously or by involuntary movements. When uncomplicated by other factors, this response is akin to the play or recreative spirit.

We speak commonly of "sensuous" tunes, those overlaid with sugary scoring for strings. There is no doubt that the "sentiments" may be prodded by such means, but when downright "suggestiveness" has been sought, composers have usually failed. An outstanding example is *Salome's Dance* by Strauss. No one, so far as we know, has ever been led astray by it.

When small composers set out to shock us, they usually end in cloying or battering our ears and the Muse of music escapes elsewhere.

### CHANGES OF SUMMER ADDRESS

**R**EADERS who wish MUSICAL AMERICA to follow them regularly through the vacation season should notify the Subscription Department of change of address as soon as possible. Two weeks' notice is necessary to effect this change. Please be sure to give the former address as well as the new vacation address.

## Personalities



Photo by C. W. Beam

### Sisterly Entente at the "Bowl"

When Alice Gentle, dramatic soprano, was soloist in the Hollywood Bowl the other Saturday night, applause made it necessary for her to double her program in length. Miss Gentle is not a newcomer to the Los Angeles outdoor amphitheater, having sung for a multitude of many thousands in the Easter sunrise service last spring. The singer is shown (left) while receiving the congratulations of Mrs. J. J. Carter, president of the Bowl Association, and the moving spirit behind the series.

**Bachaus**—In addition to paint-brush and chisel, music itself sometimes serves to limn the concert artists. William Bachaus has been portrayed in tone by a young American composer and pianist, Abram Chasins, who has included in a set of "Keyboard Karikatures," an étude dedicated to Mr. Bachaus, shortly to be published. Mr. Bachaus has examined Mr. Chasins' composition and reports that, among other things, it isn't at all easy to play!

**Szigeti**—Interpretative musicians often complement the work of their creative brothers. Thus Joseph Szigeti, Hungarian violinist, who will come to America for the first time next season, has had several new works dedicated to him. The latest is Ernest Bloch's "Nuit Exotique," which is shortly to be published and which Mr. Szigeti will use as a feature on his programs. He was the first violinist in Europe to play Mr. Bloch's "Baal Shem."

**Schnitzer**—On the shores of blue Lake Lugano in Switzerland, Germaine Schnitzer, pianist, is passing a vacation after her season's concerts in the United States and Europe. The artist reports that the sunny, bracing climate of this wonder-spot is a "paradise on earth." The artist has taken a villa for a European summer sojourn before beginning her autumn engagements.

**Coates**—There may be a few things more important in life than tea and toast, but ask John Coates what is more pleasant. Echo answers "What?" The genial English tenor has been known to be in a state of general lassitude brought on by a morning's feverish bidding at a sale of old and musty volumes. A prize booty which he carried recently to his lair comprised several rare psalters, one of actual set-up type, printed in 1633.

**Landowska**—A pioneer in the field of clavecin music, Wanda Landowska has disinterred a quantity of old-time music of brilliant variety. Also well known as the author of a work on the literature of her instrument, the influence of her labors is perceptible even on radio programs. Several radio pianists have played "The Hen," "The Cuckoo" and other amusing old works which Mme. Landowska had on her programs, and one radio announcer even read a program note by her by way of introducing them.

**Enesco**—A recent festival of the Society of Rumanian Composers, in which Georges Enesco, president of the organization, was the moving figure, included seven chamber music events and a symphonic concert. In addition to works of Mr. Enesco, including the first performance of the "Dance" from his uncompleted opera "Oedipus," songs by Kiriac were sung by the bass, Folescu, and a symphonic poem, "Marsyas," by Castaldi, were performed under the bâton of Georgesco.

**Rethberg**—Following Elisabeth Rethberg's return from Europe, the soprano left almost immediately for Estes Park, Colo., for a vacation and leisure to look over a batch of American songs for her recital tour on the Coast in October. Mme. Rethberg was accompanied by a new and lively addition to her retinue, Abergriff, a dog which she discovered one day along Riverside Drive, New York, yelping in the hands of two unmerciful youngsters. The little animal's plight aroused Mme. Rethberg's ready sympathy and she stepped out of her car and persuaded the boys to sell it for the sum of \$1.50. Albert Doman, Mme. Rethberg's husband, who is something of an authority on canines, decided that the animal was a cross between an Aberdeen and a griffon. And so his name retains the best features of each. Latest reports have it that Abergriff, as well as his mistress, approves of the Colorado air and scenery.



# Point and Counterpoint

By Cantus Firmus, Jr.

## Archeological

IN music shops, the clerks have much to contend with and a course in second-sight, theomancy and prognosis is now required of all applicants for jobs in first class houses.

For instance, a lady wearing kid-topped boots and a hat with ostrich-feathers (yes, one does still see them, sometimes!) will come up to the counter and ask: "Professor, have you got a song that goes this way, 'Tum-ti iddle-iddle tootle de-day'; I don't know the name but I hearn it up to a swell cabbarett last Toosday."

The clerk has no difficulty in keeping his face straight. It is old stuff to him, and his only reaction is to reach for the atomizer of *peau d'Espagne*, kept for emergencies like these, under the counter and spray himself.

Last week a guy ambled into one of Gotham's most exclusive music emporiums and asked who were the greatest violinists. The clerk enumerated four or five.

"How did Nero rate?" he asked.

And the joke of it is, he wasn't joking!

## Lyres and Such

THE circumstance, however, leads one into an abyss of conjecture. It has been said, "Let sleeping dogs lie," nothing being said in the connection of musicians. There may, however, be an analogy concealed.

For instance, what was the team work of the Morning Stars like when they sang together? Was the vocal production of Jephtha's daughter all it should have been? Or would she really have sung better if she had had Jubel's lyre, for which she fervently wished, and Miriam's tuneful voice? Or was this merely "press agent stuff" intended to deceive a gullible public, well aware that she *knew* she sang *oceans* better than that Miriam person?

What recording company put out the records of that well-known jazz trio combining a sackbut, a psalter and a dulcimer?

Why didn't the lady sing him "To Sleep the Shadows Fall" . . . and so, *ad infinitum*!

## Lucrative

YES, my daughter's musical education was a profitable venture," said Jones.

"Really?" questioned a friend.

"Yes. I managed to buy the houses on either side of my own for about half their value."

## More Truth Than Poetry

IT is related that a member of the late Theodore Thomas' orchestra once heard a player in another symphonic organization tell how the conductor, at rehearsal, remarked that a certain group of triplets was inadequately played, and should have the effect of a "chime of bluebells rung by a fairy."

"Yes?" murmured the Chicagoan, "But that isn't how Mr. Thomas generally corrects us. When one of us makes a mistake, Mr. Thomas usually says 'Damn!'"

## When Yells Count

"ROXY" is said to have declared that "Duke Yellman is conductor of the 'finest symphonic syncepatating organization' he has ever heard. We have never witnessed Duke twirl his bâton in his efforts to keep his syncopaters perfectly aligned. But we are willing to bet our last dollar, that—no matter how great his chances are of wresting the title of 'Jazz King' from Paul Whiteman—he would occupy a high seat in the place of the mighty if he would foreswear his present calling and become a tenor!"

## Accommodating

IT was a very successful concert," she said. "My voice filled the hall, didn't it?"

"Indeed it did," replied her friend, "and I saw several people leaving to make room for it."

## Nether Harmony

THE choir was rehearsing a new setting of "Onward, Christian Soldiers" for the Sunday school anniversary.

At verse three the choirmaster said: "Now, remember the trebles sing down to the 'gates of hell' and then you all come in."

## Taken for Granted

HUSBAND: "This is my old friend, Barker. He lives in the Canary Islands."

Wife (affably): "How interesting! Then, of course, you sing!"

## Popular

SHE: "I often wonder why Betty has so many admirers. She can't sing or play piano."

He: "I guess that's the reason!"

SUGGESTION for a chorus to be sung at the coal merchants' annual concert: "Keep the Home Fires Burning."

# STEINWAY

The possession of a Steinway places the seal of supreme approval upon the musical taste of the owner. The music world accepts the name Steinway as the synonym for the highest achievement in piano building.

## "The Instrument of the Immortals"

inspiration. In this period he produced "L'Après-midi d'un Faune," the string quartet, the Nocturnes, "Pelléas et Mélisande," "La Mer," "Iberia," and songs and piano pieces of the quality of "L'Isle joyeuse," "Cloches à travers les feuilles" and the "Chansons de Bilitis."

York, on Jan. 17, 1916. The dancers were Mlle. Xenia Maclezoza, Mme. Labow Tchernicheva, L. Massine and Cecchetti. Ernest Ansermet was the conductor.

???

## Mozart-Reger Variations

Question Box Editor:

What is the theme upon which Reger wrote his Mozart Variations for Orchestra? How many variations are there? K. L. K.

Havana, Cuba, Aug. 1, 1925.

The first theme of Mozart's A Major Piano Sonata forms the basis of Reger's Variations. Although eight variants were written, it is seldom that more than six are played, because of the length of the set.

???

## "Oiseau de Feu"

Question Box Editor:

When was the first American performance of Stravinsky's "Fire Bird" given and who were the principal dancers and conductor? L. K.

Hoboken, N. J., Aug. 8, 1925.

"Oiseau de feu" was first given in the United States by Serge Diaghileff's Ballet Russe at the Century Theater, New

## Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

## A Violin Term

Question Box Editor:

What does the term "Martelé" mean in connection with violin playing? D. J.

New York City, July 28, 1925.

"Martelé" as applied to violin music means that the notes so marked are to be played with a sharp and decided stroke. The word is, literally, "hammered."

???

## Scriabin's Symphonies

Question Box Editor:

How many symphonies did Scriabin write and what are their titles or key signatures? L. T. L.

New York, Aug. 13, 1925.

Scriabin wrote five symphonies. They are: No. 1 (choral) in E Major; No. 2 in C Major; No. 3 ("The Divine Poem")

in C Minor; No. 4 ("The Poem of Ecstasy") and No. 5 (Prometheus) in F Sharp Major.

???

## Rubinstein's Melody

Question Box Editor:

Has Rubinstein's Melody in F ever been arranged as a song? A. W. K.

Newark, N. J., Aug. 1, 1925.

As "Welcome, Sweet Springtime" the Rubinstein number has been constantly and joyfully sung in schools.

???

## Debussy's Best Years

Question Box Editor:

What would you consider the greatest period of Debussy's musical life? W. R.

Flushing, L. I., Aug. 9, 1925.

Between 1892 and 1912 Debussy undoubtedly reached his highest point of

HARRY FARBMAN, violinist, was born in Cincinnati, Ohio, in 1906, and attended public school in Detroit, Mich., where his family moved when he was about four years old. Coming to New York after having finished elementary school, Mr. Farberman completed his general education in Bryan High School in Long Island City, from which he graduated. Mr. Farberman began to study the violin, as a child, under the supervision of his father, who taught him until he had reached his seventh year. He then placed himself under Hildegard Brandegee, a pupil of Leopold Auer's, with whom he studied for five years.



Harry Farberman

vision of his father, who taught him until he had reached his seventh year. He then placed himself under Hildegard Brandegee, a pupil of Leopold Auer's, with whom he studied for five years.

In 1919 Mr. Farberman became a pupil of Prof. Auer, under whose guidance, together with that of Alexander Bloch, he remained until 1923. In that year Mr. Farberman made an extensive concert tour of South America, meeting with especial success in Buenos Aires, where he gave ten concerts, and Rio de Janeiro, where his appearances numbered seven. He also played in Montevideo and in many of the larger cities of the Continent. In 1924 Mr. Farberman toured Europe, making his debut in Vienna in March. He also played in many other cities, including Paris and Berlin. While in the German capital he made several records for one of the largest gramophone companies. Returning to America in 1925 Mr. Farberman made his debut in Aeolian Hall, New York, and reappeared twice in the same auditorium during the past season. He also played in Boston, Chicago, Detroit and other large cities in recital. In Boston he appeared with the People's Symphony, under Emil Mollenhauer, in the D Major Concerto of Paganini. Mr. Farberman makes his home in Long Island City, N. Y.

## Contemporary American Musicians

No. 391—  
Harry Farberman



## How American Pupils Draw Inspiration from Fontainebleau's Peculiar Charm

[Continued from page 3]

sible give them personal interviews, or if necessary, examinations. It is impossible to admit all the music students who think they would like to study in France. The pupils must be graded. The professors at Fontainebleau expect students to be prepared for the advanced work which is outlined for them. The amount of work that is accomplished depends, of course, on the individual student, but there are more and more students returning year after year; and that is, after all, a test for any school. Fontainebleau does not attempt to produce tangible results. It is not old enough and its courses are too short to expect that of it. It is a professional guide, and its aim is not to train its students in all branches, for that would be impossible, but to polish their work, to correct their faults, to give them musical understanding and a new spirit and to eliminate from their work the provincialism but not the virility.

### Intensive Training

The chief fault of the Fontainebleau students, and it is so pronounced as to be almost universal, is that, although they may have technical virtuosity and native talent, they know very little of harmony or solfeggio. The exhibition element in their work has been more important than their musicianship, and there are many students at the Conservatory who have an almost professional technique and no knowledge of the basic principles behind it. There are students who have practised for years and who have had no ear training, who do not know one interval from another. Thus has arisen so serious a problem that this year it has been necessary to grade the solfeggio and elementary harmony classes carefully and to institute a rigid and intensive training which is obligatory for all students who are not registered in the regular harmony or composition classes. The students, many of whom have been trained for virtuoso work without a disciplined musical background, at first resent what they consider elementary training and later realize its necessity.

Fontainebleau presents many technical advantages for the students who come from the small towns (and they are in the majority), who have not had a strict professional training. It gives them an opportunity to study with teachers who are authorities, for very few of the students come from the classes of well-known teachers in America, and it allows them to do it as cheaply and as pleasantly as possible. The charges are 5000 francs, about \$250, for a three months' course, and 3500 francs, about \$175, for the two months' course, which is open only to teachers. This includes the prescribed courses, accommodations and food. A thirty per cent discount is given to all registered students by the French Line on their passage.

### Attractive Rooms

The students who live in the palace are quartered four together in rooms which are about twenty-five to thirty feet square and have enormous windows overlooking the gardens of the palace and the Forest of Fontainebleau. The living quarters have been remodeled to

include bathrooms with modern equipment and other conveniences which the average student coming to France expects, but does not always find for the price which he can afford to pay. Students quartered in private cottages are usually two in a room, occasionally three. Rooms which students showed me were attractive and comfortable, looking out on flower gardens and embodying all the charm of the French countryside.

In the time I spent at Fontainebleau I ate several meals with the students in the dining hall—a cloister which has been walled in and runs below the windows of the Empress Josephine's private apartments. The meals are nothing like those of the average college dormitory. The food is fresh, tastefully cooked and served, and there is plenty of it. There are enough courses to provide variety and enough food for second helpings. After a morning's work, and perhaps a bicycle ride through the Forest for exercise, the students eat with zest; and in the evening they sit down to an even bigger dinner with an appetite that leaves the plates clean. I heard no complaints anywhere about the food; there was no room for it, and very few complaints about anything else in the school.

At first Fontainebleau attracted a great many students who were not prepared for its courses, but now the students realize that it is a professional school and that they must live up to its standards. Camille Decreus, who is director of the school this year, is a man of infinite tact and understanding. He is himself a pianist and teaches the Philipp pupils, so that his attitude is not the detached one of an executive but that of a person who works in and with the school.

### Fine Concerts Given

Besides the regular courses at Fontainebleau there are concerts twice a week by performers like Widor, Gaubert or Pierné, at which students are the assisting artists. At the end of the season there is a final concert in which the students who have reached a professional standard take part. There are a great many students at Fontainebleau who have come back year after year. Most of them are not the sophomores, but people who have already made some reputation in the musical world. Gerald Reynolds, leader of the Women's University Glee Club in New York, has been at Fontainebleau for several years and this season is acting as interpreter and teaching solfeggio in addition to the courses he is taking. Victor Prahl, also of New York, has been at Fontainebleau for three years. Mr. Prahl was formerly accompanist for Marguerite D'Alvarez and other well-known singers and is now studying singing himself. He expects to give a New York song recital next season.

Beveridge Webster, American pianist and director of the Pittsburgh Conservatory, who won a Prix de Conservatoire in Paris last year and has given several recitals there, is at Fontainebleau, as are Jessie Fenner Hill, New York teacher and composer, and Viola Peters, who at one time accompanied Elisabeth Rethberg. Willard Sektberg, who was a conductor with the Hinshaw Company, is studying with André Bloch. Willard MacGregor, a pupil of Rudolph Ganz, and Polly Damrosch, who studied with

Arthur Loesser in America, are both working with Mr. Philipp.

The students I talked to were delighted with Fontainebleau and their work. The one case of rebellion I saw was dealt with easily, gently. A student who had just arrived had kept one of the most important teachers in the school waiting fifteen minutes before she appeared for the lesson. Then she turned to him and told him very insolently, with what seemed complete ignorance of the man's reputation and knowledge, that she didn't think she "could get very much out of studying with him." She had been told that another teacher would be there, and if she couldn't have him she wouldn't have anyone. The professor, who had been making famous artists before she was born, simply shook his head and walked out. The directors questioned the girl and found that she was dissatisfied, although she had only been there a few days and had not yet discovered the methods of the school. She was dropped from the lists and her tuition money refunded to her immediately. The amusing part of the incident to the onlookers was that the man she insisted on studying with was not nearly as celebrated as the world-famous professor whom she had apparently never heard of.

### When Sparks Flew

There are many minor difficulties in the conduct of an American school in France. There is the resentment of the French public and the French newspapers, for they do not see why one of the historical monuments of France should be given over to the Americans. There is the problem of the South Americans who insist that if the school is called Conservatoire Américain, they should be admitted, and who may force the directors to change the name to Conservatoire des Etats Unis. The protests in France have been aided recently by an accident which did not happen in the school but which will undoubtedly react against it.

On July 14, during the Bastille Day celebrations, a small wing of the palace,

where the architect who is reconstructing the buildings lives, caught fire. The students of the school, which is in another and far away wing of the palace, helped to extinguish the fire and to rescue the Napoleonic relics from the rooms. The fire at Fontainebleau was put out in a few minutes, but it is still burning in Paris. It offered an excuse to the newspapers which resent the American invasion to protest again. It has raised alarms and fears that the historic palace which housed France's kings from Francois I to Napoleon will be destroyed.

Actually the danger of fire is small. There are extinguishers in every hall of the school and signs on all the doors and walls warning against fire and giving instructions in the use of the extinguishing apparatus. But the protests are grounded, not in logic, but in chauvinism. They will probably travel to America and there will be more unfounded rumors about Fontainebleau.

Fontainebleau is not one of the great conservatories of the world, but it is not the futile experiment which so many Americans seem to believe. It is a master school, with a carefully constructed curriculum, professors of prestige, and it has an old-world charm—the students call it "inspiration." It is a pleasant and profitable way of spending the summer in the shadow of the Chateau and the Forest. It is a happy combination of work and play.

HENRIETTA MALKIEL.

### Indianapolis Course Announced

INDIANAPOLIS, Aug. 8.—Ona B. Talbot has announced a new series of three recitals to be given on Thursday afternoons in the new Columbia Club ballroom. Artists booked are Clara Clemens, mezzo-soprano; Guy Maier, pianist; the Cherniavsky Trio, and Wanda Landowski, harpsichordist and pianist.

PAULINE SCHELLSCHMIDT.

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## Imagination Stagnates in Method-Bound Singers, Declares Frantz Proschowsky

THE principle that underlies correct and artistic singing never changes, but one's comprehension of its laws unfold from day to day. This is the experience of Frantz Proschowsky, distinguished teacher of singing, who returned to New York recently from Minneapolis, where he conducted a six weeks' master class at the MacPhail School of Music. Nature is the best teacher of the art of singing, he says, bringing understanding not only to the student, but crystallizing its principles more and more in the mind of the teacher.

One had only to visit one of his lecture-classes in Minneapolis, he says, to realize that teachers and students are seeking for truth in singing. And the searching questions which he was asked to answer in the course of his twelve lectures, in addition to his private teaching of some fifteen pupils daily, served to crystallize the subject in his own mind with renewed clearness.

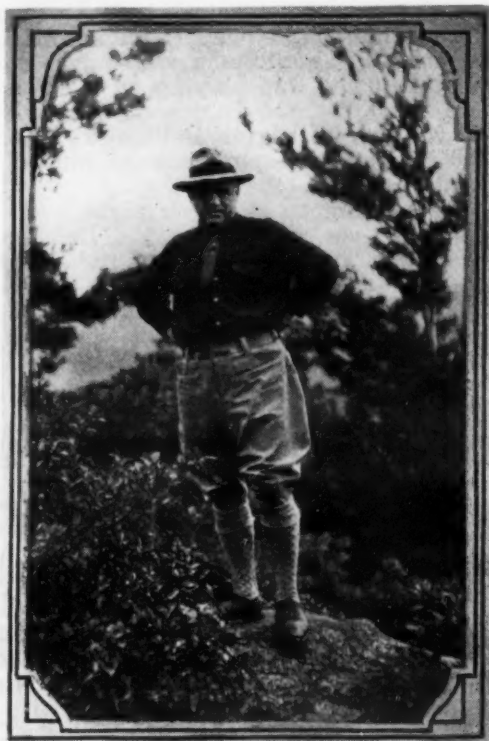
There are really no problems in singing, as Mr. Proschowsky views it. It is the various "methods" which create the problems, he holds, and he is careful that his ideas do not assume that dogmatic aspect. If the pupil sings naturally, he sings correctly. There is no compromise. There is no intrusion of personality, or personal ideas of this and that. Nature's rules are inexorable and the most one can do is to understand her ways and work in harmony with her laws.

"I do not believe in criticizing any individual teacher for the results of his teaching," said Mr. Proschowsky. "In spite of all the wrecks I have seen and heard, I believe that every teacher does the very best he knows how. It makes no difference with whom a pupil has studied before he comes to me. The good he has learned we keep; the bad we endeavor to forget.

### Necessity of Coordination

"Now, what is singing, what is voice? An animal may make sounds, but do we credit it with the ability to sing? Man also makes sounds, yet we say he may become a singer. Wherein is the difference? The Creator has endowed man with the power to express his thoughts through speech. This means that there is a coordination between his desire for expression and the larynx, or voice-box, which is the organ of speech. If you wish to walk across the room, the very desire or thought will give the power to set the legs in motion so that you may accomplish your wish.

"So it is with singing. You wish to sing. Should you first learn the so-called art of breathing and study all the so-called laws of resonance and acoustics? That would be placing the cart before the horse. The thought that the mind wishes to express in song will immediately and automatically adjust the entire vocal mechanism for the accomplishment of that desire. If the Creator has given you a voice, He certainly has provided you with a way to use it. The difficulty is that most singers think they have to 'do' something. They have been taught so many absurdities and artificialities in the production of the voice that there is no room for the play of the imagination in expressing the mean-



Frantz Proschowsky, Noted Vocal Instructor

ing of the song. They make only empty sounds, for the spirit is dead.

"This explains why a 'finished' artist may sing a big aria and leave the listener absolutely unmoved, and an untrained Irish singer may bring tears through his singing of 'Mavourneen' or other ballads. He feels what he sings and, not being concerned with how he shall breathe or where he shall 'place' his high tones, his vocal mechanism acts in perfect coordination with the effect which the mind has conceived."

Learning the way of Nature in the art of singing is not as difficult as many believe, Mr. Proschowsky says. Once her aid has been invoked, he declares that she quickly brings all her forces toward the accomplishment of her goal. Analyze! Think! These are his exhortations to the members of the singing fraternity. Study the vowels, their combinations and formation. If the singer is asked to sing on an "e," why train him in such a way that it is a physical impossibility for him to do so? If he wishes to sing "I see thee," he must convey that idea, which means that he must maintain perfect coordination between the thought back of the word and the vocal apparatus.

### A "Method-Bound" Singer

"In my Minneapolis class was a contralto who had become so 'method-bound' that she had practically lost her ability to sing. The voice itself was a gorgeous organ, but she was termed a 'cold' singer. At one of her last lessons she began to sing Rubinstein's 'Es blinkt der Tau.' It was merely words and notes. I stopped her and asked her to picture a beautiful landscape in which dew-drops glisten in the soft moonlight. Into this setting she and her lover wander, awed by the sweet song of the nightingale. Yielding to the inspiration of the sublime moment, their lips meet in the first kiss of love. Yet, knowing that this ecstasy could not last forever, nevertheless their souls only

wish that it could—'O, dasz es nur ewig so bliebe.'

"I can never do that," she said, but after a minute or two, as I continued the picture, her face lighted up and she said, 'Quick, quick! Let me sing!' And I have never heard the song more beautifully sung. She lost sight of the fact that she was singing. She saw the picture, felt its meaning, and instantly her vocal mechanism adjusted itself to express what she saw and felt. And when she came to the final phrase, it was not the voice one heard but the anguish of a soul realizing the hopelessness of its dream. I did not hypnotize her. I only awakened her imagination—an everyday experience in my classes in Minneapolis."

Despite the fact that Mr. Proschowsky has just concluded an unusually active season, he has made no plans for a vacation. Four days a week will be spent in Highmount, where he will continue as vocal advisor to Mme. Gallurci. The remainder of the week he will be in his New York studio. A feature of his work will be a series of lecture-classes for teachers and students, beginning in October. Next winter he expects to devote part of his time to the completion of a book on singing.

HAL CRAIN.

### Artists Give Final Program in Ann Arbor's Weekly Series

ANN ARBOR, Aug. 8.—The final program in the series of weekly concerts of the University School of Music was given recently in Hill Auditorium. Jeannette Vander Velpen Reaume of Detroit, who has been doing special study under Theodore Harrison, head of the voice department, was given a cordial reception. Mabel Ross-Rhead and Marian Struble-Freeman, pianist and violinist respectively, played César Franck's Sonata and Mrs. Rhead was heard in three Chopin numbers. Marthe Merkle of the piano faculty is spending the summer in Chautauqua, N. Y., coaching with Ernest Hutcheson. Nora Crane Hunt of the vocal faculty, is spending the summer at Camp Lochearn. Girls of the camp will give an operetta under her direction on Aug. 12.

### "PEER GYNT" GIVEN AT FESTIVAL IN ATHENS, GA.

Giant Piano Ensemble Shares Honors With Violin Group and Soloist —"Carmen" Heard

ATHENS, GA., Aug. 8.—One of the principal events of the free Music Festival given by the University of Georgia Summer School was the presentation of Grieg's "Peer Gynt" with a piano ensemble under the direction of George Folsom Granberry, a string ensemble under Austin J. Wight, and Henrietta Mastin, lyric soprano.

An introductory address was given by Glenn C. Clement, after which "Morning Mood" opened up the musical program. Especially lovely were "Solvejg's Song," the "Death of Ase" and "Anitra's Dance." The piano ensemble was composed of over thirty persons and the string ensemble of ten, all of whom deserved the credit which they gained for an excellent performance.

The closing night of the Festival brought Marguerita Sylva in Bizet's "Carmen," supported by a cast which included John Hendricks, Henrietta Mastin, Harald Colonna, Jeanette Johnson Daniel and the summer school Choral Club.

Other recent musical events included a recital by Mrs. George Folsom Granberry, pianist, assisted by Mrs. Leo Gottheimer, soprano, and John Hendricks, baritone, and a joint recital by Kate Blake Hodgson, soprano, and Hugh Hodgson, pianist.

### Indianapolis Hears Organ Recital

INDIANAPOLIS, Aug. 8.—The recital given by Norman Merrifield at the Olivet Baptist Church attracted a large audience. Mr. Merrifield was assisted by Mrs. Lucretia Mitchell, soprano. He is a student at Northwestern University where he is taking a course in public school music. Mrs. Mitchell sang a number of selections. The concert was under the auspices of the Olivet Church Choir, Fred Clay, director.

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### Cohasset to Continue Carillon Events by Noted Belgian Player

COHASSET, MASS., Aug. 8.—This South Shore town, the Mecca of summer visitors, will continue its carillon concerts during the month of August. Arrangements have been made whereby M. Lefevre will cancel his engagements at Malines and Bruges in Belgium during August and will remain here in order to give a concert every Sunday afternoon and Tuesday evening during the month. That the music-loving element of South Shore towns are taking advantage of this rare musical treat was evident on a recent Tuesday night, when by actual count 2800 automobiles were parked adjacent to the tower on St. Stephen's Church, where the bells are housed. It is fair to assume that 14,000 people came to hear the concert on that evening. The Tuesday concerts during August will be held between 8.30

and 9.30 p. m., and the Sunday afternoon hour will be from 3 to 4 o'clock. The Cohasset carillon was made possible through the public spiritedness of Mr. and Mrs. Hugh Bancroft of Boston, who have summered here for years.

W. J. PARKER.

### Wichita Honors Memory of Jessie L. Clark

WICHITA, KAN., Aug. 8.—An impressive service in memory of the late Jessie L. Clark was held in the lecture room of the First Presbyterian Church, and was well attended. The exercises opened with Bargiel's setting of the Twenty-Third Psalm, sung by the Wichita Musical Club, and included addresses by friends of Miss Clark, the passing of resolutions of respect, "In Memoriam" read by Mary Hamilton Myers, and the singing of "It Shall Come to Pass That at Eventide It Shall Be Light" from Gaul's "Holy City."

T. L. KREBS.



# On Tour of Pacific Coast with Master Pianists

THE accompanying article, which is the third in a series by Marjory M. Fisher, representative of MUSICAL AMERICA in San Jose, Cal., describes a visit to the master piano classes of Josef Lhevinne, Marguerite Melville Liszniewska and Sigismund Stojowski. The work of other teachers will be treated in future articles by Miss Fisher. [Ed. Note.]

JOSEF LHEVINNE is a man of few words. With a gesture he commands that which others use phrases to express. Slow and deliberate, he speaks in a whimsical manner, in a low, musical voice and without hesitancy. The more serious he is—the fewer words he uses. But in a spirit of fun, with his sly humor to the fore, he becomes guilty of surprising loquacity.

The four students scheduled to play took seats beside the pianos, music satchels in hand. They represent four extremely varied types. There is the tall, leisurely type of young woman, with long tresses, the personification of patience. Next is an alert, active, animated slip of a girl, with pretty bobbed hair. Then there is a young boy, still in knee pants. And, lastly, there is a young man, the serious music student who has long since decided that music-making shall be his life work.

Mr. Lhevinne regards the row of the day's players. With a gesture he directs the tall young woman to take her place at the piano. She places the open score on a second piano. The teacher looks at it and announces the E Minor Etude. There is a rustle throughout the room as other members of the class get out their scores, and the player begins.

Mr. Lhevinne listens listlessly. The listlessness is an illusion, the listening real. He sings the melody for a few bars. Now and then he waves his hand or beats time with a finger to steady a wavering or indefinite rhythm. Finally he stops her.

"No, no! The phrasing and the pedaling are bad. You must pedal the entire group." She repeats the phrase and he goes over to the piano.

"Yes! It's a great thing to keep your hand there" indicating keyboard. "Don't wave the wrists." Then follows an illustrated discourse on fingering, the method of rolling the hand for arpeggio playing, matters of interpretation as well as technic, concluding with "Everything always goes DOWN—not up!"

The student resumes playing and continues to the end of the Etude. "It's all right—and yet it is bad! (The smile appears.) You jerk"—and again he illustrates, giving the laconic prescription: "Very much wrist work—and STICK-TO-THE-KEYS."

It is the young lad's turn. He plays with a tremendous and brilliant tone and great velocity. He is allowed to finish his selection without interruption.

"That sounds AL-most good. Play this passage again." The boy does so, repeating wrong notes as well as right. "You see, he doesn't know it! He just plays. No! I want you to play it slowly. I'm sure you can do it."

The boy tries again.

"That's not playing. It's only bluffing! You can do it. You do it some way, but you don't know how you do it—and you

should. The Lord knows what that ending is!"

The teacher seats himself at the second piano and begins to play, illustrating various points.

"Play with the least possible motion. You must hear the harmonies—the pure harmony."

He emphasizes the necessity for theoretical knowledge, and, as the boy leaves the piano, the master encourages him with a pat on the shoulder and a cheery: "All right. You'll play well some day—if you'll only practise slow."

The B Minor Etude came next. The young girl played brilliantly and won the great commendation: "Very, very nice. Only this place should be forte—it takes much greater endurance"—and he sits beside her on the bench and plays it for her, while the young lady thrills at the wonder of it as she watches his every move. Finishing, he is the recipient of spontaneous applause.

The next player called forth more maxims—and intermingling with kindly, constructive criticism; spontaneous commendation, when earned; lucid explanations and demonstrations of the modus operandi of artistic piano playing, came the following bits of musical advice:

"Know when to take the pedal OFF!"

"You don't wait anywhere. It's a fine thing to wait."

"A broken chord is not an arpeggio."

"Hear the melody and the harmony and follow that. Don't just think notes!"

"You don't listen enough!"

And last, but not least:

"One second before—be ready! That is the whole secret of technic."

## With Mme. Liszniewska

Marguerite Melville Liszniewska, a little lady with a big name, a bigger talent, and a deep insight, musically, pianistically and pedagogically, has great respect for the critics. She is not only training pianists, but consciously and purposely developing critics as well—in intelligent ones, of course!

Turning to the class after a pupil has played a Rubinstein étude, Mme. Liszniewska asks for a criticism of the playing. The students are reticent, and she asks again:

"Suppose you are critics—you may be some day—and have come to criticize the playing. Who has a suggestion for improving that performance?"

This time she is rewarded. "Deeper tone," comes from a young colored girl, and the visitor soon discovers that TONE, in capital letters, is Mme. Liszniewska's specialty.

"Yes. Who said that? Did you all hear? The young woman, who played so beautifully at our last lessons, says 'Deeper tone.' Since she is already in the front row, I can't ask her to come to the head of the class!"

"The pianist played the étude correctly and disclosed a good musical education and conscientious musicianship, but it was most uninteresting. Now, let's get the arm into it—the fingers alone lack depth." And she illustrates tone and the manner in which lovely tones are produced.

Emphasizing, through exaggeration, the muscular activity and relaxation of hand, arm and shoulder, she says: "That is the way I play it. Of course, I don't show all the motions when I am giving a performance. Mercy! How the critics would roast me if I did!"

"There are few pianists with a lovely tone. One can't picture what he does not feel or see—and the tonal concept must come from within. However, a

beautiful tone can be acquired as we learn to produce it by right methods."

She proved her statement, and by the time the young woman left the piano her tone had improved beyond measure. An unseeing auditor would have declared that she was playing on a different piano.

A young girl begins Debussy's "Minstrels." She is stopped almost immediately.

"I am going to stop you right away. Now let's see what it says. Debussy has clearly expressed desires regarding this piece: 'Moderato—Nervous—With humor—Piano—and little groups right on time.' You got as far as the 'Moderato' but you had no humor or nervousness. You may have been nervous—but not the music! And as for the little notes—Leschetizky used to say, 'A man never builds a balcony bigger than his house!' Don't let the ornament outweigh the substance. Now try it again!"

Several starts are made and every phase of the composition is worked out in detail.

Each player receives the teacher's constant and undivided attention. Ever on the alert, whether standing by the player or sitting at the second piano, nothing escapes her. No fault is passed by without corrective comment. Her energy, concentration and memory seem unlimited.

"Think, and feel through to the end of a phrase," she advises. "It must always be alive. And don't be in a hurry when you are saying something nice!"

"Piano playing is hard enough, without making it any harder," warns Mme. Liszniewska. "Stay in one position and don't jump all over the keyboard unnecessarily. And remember, you must put something into it besides your fingers."

"Finger playing" is a pet abomination of Mme. Liszniewska.

## At a Stojowski Class

Sigismund Stojowski, genial and serene, his kindly, beaming face framed in curly locks of reddish brown hair, advises his class to "push down the keys!"

"I would like more tone quality. You don't make it sing," decries the master. "Push down the keys. They won't burn you! Only by the weight of the hand can you get any tone out of it. You only get out of it what you first put into it."

Unlike many of his confreres, Stojowski calls for a composition, rather than a player, compositions being assigned from day to day so that the students may have an opportunity to bring the music and follow the score.

A pupil is playing a Bach Fantasy. The teacher counsels: "A ritard must be in proportion. It is a lengthening of all notes in rhythm, not a distortion of values. Nice, very."

Here is a pedagogue who says the nice thing first. It comes as a reward of merit—never as a consolation prize!

"That's very nice, very good indeed," he tells a pupil. "However, for the sake of consistency, I must pick out the same flaws with you as with others! The hands must be close to the keyboard. Sustain the notes with the hand, irrespective of the possibility of sustaining it with the pedal."

"The pedal is for coloring. Too much

of it is bad. It is like a color on the artist's palette. When used rightly it is beautiful, but too much will spoil the picture. Uninteresting pianists use the pedal all of the time, keeping their hands in the air. I will not mention any names, but you know there are some! But Paderewski! His hands are always on the keys and he uses very little pedal!"

Referring to the F Sharp Minor Nocturne of Chopin, he admonishes: "Take more time for the little notes. When you play them fast they sound like a gargle!"

"That will be very fine," he tells another student. "There are sections that still need practice," and he goes into the passages in detail, discussing fingering, pedaling, dynamics, phrasing and other points of technic and interpretation.

The key to Stojowski's success as a teacher may be found in this statement: "It gives me a very great selfish pleasure when I see you getting something just right, because it shows me that I have not come to you in vain, but am serving some genuine artistic purpose."

MARJORY M. FISHER.

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## Organists Hear Stirring Addresses in Cleveland

CLEVELAND, Aug. 8.—The eighteenth annual convention of the National Association of Organists closed after a most successful four days' session in this city last night. More than 225 delegates and guests, a larger number than attended any previous session, were registered. Practically every State was represented and there were a large number of musicians from Canada, including F. C. Wheeler, president of the Canadian College of Organists.

Officers elected for the coming year are: president, Henry S. Fry, Philadelphia; first vice-president, T. Tertius Noble, New York; second vice-president, Albert Riemenschneider, Cleveland; third vice-president, Roland Diggle, Los Angeles; secretary, Willard I. Nevins, Brooklyn, N. Y.; treasurer, Hugh Porter, New York, and executive chairman, Reginald L. McAll, New York. Philadelphia was chosen as the convention city for 1926.

Delegates expressed great pleasure in the excellent arrangements in every detail. The Wade Park Manor Hotel provided most attractive headquarters and is situated near the Cleveland Museum of Art, where many of the meetings were held. In addition to the interesting programs there were various entertainments of interest, including a tea by the Women's Committee of the Cleveland Orchestra at the residence of Mrs. Amos Barron, the president of the committee.

As reported in last week's issue of MUSICAL AMERICA, the session was auspiciously opened by an address of welcome by W. R. Hopkins, city manager, and Russell V. Morgan, dean of the Northern Ohio Chapter of the American Guild of Organists. An appreciative response was made by T. Tertius Noble, president of the Association. The regular business meeting followed. Jane Whittemore, president of the New Jersey chapter was elected chairman of the committee to nominate officers for the coming year.

The papers and discussions ranged from orchestral works and choral singing to the use of the organ for popular music, as well as to interesting information regarding the development of the organ and organ music.

### Organ Renaissance Seen

T. Tertius Noble explained reasons for the increasing popularity of the organ and stated that it had changed its black coat for a new spring frock and "no longer frightened with its grunts and groans." He also stated that organists are aware of life and color in the instrument.

"Great builders, with the new inventions, are able to produce not only organ tones but glorious orchestral effects," Dr. Noble said. "Theater organists, with a high standard before them, have done more to popularize the organ as a solo instrument than any one else." In reply to the question, "What are the things that give life and color to the organ?" Dr. Noble answered, "The variety of voices."

Ernest M. Skinner of Boston, speaking on the subject of new inventions in organs, said: "No outstanding improvements have been made this year. The change from what an organ was to what it is today has been made gradually during the last thirty years. Electric action is the greatest jump ahead yet discovered." Mr. Skinner then explained the double touch system—different pressure on the same key giving different effects, which met with both pros and cons.

John Finley Williamson, conductor of

the Westminster Choir of Dayton, Ohio, discussed "The Vocal Technic of Choral Interpretation," expressing his opinion of the requisites for a good choral singer as follows: "The usual singer goes into a choir, not to learn how to sing, but for the love of singing. So instruction must be sugar-coated. A sense of rhythm and a good ear are more valuable than the ability to read music."

### Jazz Work Given

Quite in contrast came a demonstration of the organ as a medium for popular music, under the auspices of the Society of Theater Organists, at the State Theater. John Hammond, of the Piccadilly Theater in New York, gave a brief talk on the subject and followed it with a short program, concluding with George Gershwin's "Rhapsody in Blue," aptly devised for jazz organ registration.

"The Development of Music for Organ with Orchestra" by Palmer Christian of the University of Michigan brought many possibilities of this combination to the attention of the listeners. Mr. Christian illustrated his statements at the organ in Florence Harkness Chapel.

H. Leroy Baumgartner of Yale University discussed "Placing and Planning an Organ," and stated that many well-constructed instruments lose much of their real effect because they are placed in a disadvantageous corner. Mr. Baumgartner appealed to those selecting organs to use as much care in placing the organ as in selecting it. He cited the acoustic properties of the famous Mormon Temple in Salt Lake City, Utah, as ideal for the dissemination of the best tonal qualities of the organ.

### Traces Organ Development

"The Development of Organ Music" from its beginnings about 25 B. C. up to the present was vividly discussed by Albert Riemenschneider. Music of various countries, including Italy, France, England, Germany, Scandinavia and America, and their contributions to organ music was of special interest, as were lists of compositions of composers of the various schools. Mr. Riemenschneider stated that America has the best and the most organs in the world. He said in conclusion that the time was not far away when America would rule the world in organ developments.

One of the interesting features of the session was the round table discussion on "The Organist's Duty to the Young" with Henry S. Fry presiding. "Organ Programs for Young People" were illuminatingly discussed and illustrated by Arthur W. Quimby, curator, Department of Musical Arts, at the Cleveland Museum of Art. Mr. Quimby brought clever ideas for the arranging of programs for children's recitals and emphasized particularly the advisability of adapting the music to the minds of children.

### Music in the Church School

"Music in the Church School" filled the remainder of the discussion and many modern ideas were convincingly portrayed by Reginald L. McAll, organist of the Church of the Covenant, New York. Mr. McAll recommended hymn-singing by knowledge of rote and disapproves the use of hymnals. In place of the stereotyped style, he recommends the use of one large blackboard from which the entire school sings, and in an arrangement following that idea only the hymns of the highest type would come to their attention.

### Many Recitals Presented

At least one recital a day and occasionally more were presented by some of the most prominent organists in the country, at which all types of organ compositions were delivered and all

types of instruments were featured. The opening program of the session was one of Hebrew Responses from the Temple Ritual by the Temple Quartet, including Edna Strong Bowerfind, soprano; Jean Brown, contralto; Howard Justice, tenor, and Frances J. Sadlier, bass and director.

On Tuesday Edwin Arthur Kraft gave a recital at Trinity Cathedral, assisted by Marie Simmelink, contralto, and on Wednesday Mr. Kraft demonstrated the large organ in the Public Auditorium. A recital by Charles M. Courboin, famous Belgian-American organist, was scheduled for Wednesday, but owing to sudden illness it was impossible for him to be present, and Palmer Christian supplied an interesting program at the Museum of Art.

Charlotte Mathewson Lockwood played a program on Thursday afternoon in the Museum of Art, followed by a recital of Widor compositions by Mr. Riemenschneider.

Two programs at the Old Stone Church were given by Russell Hancock Miles, Associate in Organ and Theory, University of Illinois, and Arthur H. Edgerton of Winnipeg, representing the Canadian College of Organists.

Two recitals on Friday concluded the programs. Dr. Charles E. Clemens, of Western Reserve University, was heard at the Church of the Covenant, and Lillian Carpenter, of the Institute of Musical Art, New York, at the Florence Harkness Chapel. Both recitals were broadcast and complete programs listed in the daily papers.

Numerous luncheons and dinners at various churches and a farewell banquet at the Wade Park Manor with Hon. Emerson L. Richards as toastmaster, were added features of the convention.

FLORENCE M. BARHYTE.

### North Pacific Sängerfest

#### Draws Throngs to Portland

[Continued from page 1]

and an orchestra of thirty-two pieces. The soloists were Olga Ruff, soprano, and Frederick Kloepper, baritone. The excellence of the ensemble work elicited much applause.

Mme. Schumann Heink, with Arthur Loesser at the piano, sang arias from "Odysseus" and "Rheingold," many favorite German art songs and numerous encores. She received an ovation. The festival closed with a picnic at Crystal Lake Park, when the various clubs again sang.

Summer band concerts, financed by the Oregon Journal and interested citizens, are now being given in the parks. Manfredo Chiaffarelli is the leader and Leon Handzik, cornetist, a valued soloist. The attendance has been unusually large.

Louis Victor Saar presented Blythe Owen Cramlet, pianist, in recital on July 30.

Mark Daniels, baritone, who is going to New York to continue his musical career, was tendered a farewell luncheon by the Fine Arts Club on Aug. 5. George Jeffery, the president of the club, introduced the speakers, Mayor Baker, Fred Spoeri and Milton Klepper. Mr. Daniels, accompanied by May Van Dyke, sang several numbers, including an aria from "Hérodiade."

JOCELYN FOULKES.

### Warden Forms Prison Band to Raise Morale

LOS ANGELES, Aug. 8.—An orchestra of sixteen players has been formed among inmates of the San Quentin Prison by Warden Frank J. Smith, who believes that the effect of music will aid in raising the standards of his charges. The San Quentin Orchestra sometimes plays at meal times. It is held that this influence has a tendency to promote the social instincts and raise the spirits of the prisoners. As theft and crime in general are anti-social offenses, Mr. Smith is endeavoring to supplant these motives with more generous ones. He proposes to organize a glee club, and believes that group singing is one of the best forms of promoting fellowship and good feeling.

### Philadelphia Sponsors Big Outdoor "Aida" Production

[Continued from page 1]

field. Dramatically his *Radames* was also capable. The *Aida* of Alice Eversman was of a high artistic standard. The others in the cast—which was consistently good—included Elia Palma as *Amonasro*, Margaret Eberbach as the *High Priestess*, Antonio Palazzi as the *High Priest* and Valentin Figniack as the *King*. Both Miss Eberbach and Mr. Figniack are native Philadelphians.

The orchestra of eight men was spiritedly conducted by Fulgenzio Guerrieri. Alexander Puglia of the Philadelphia Civic Opera was the stage manager.

Richard Hageman began the final period of the municipal summer symphony series in Fairmount Park this week. His engagement of three weeks will wind up the season, which this year has done especial credit to Manager Louis Mattson, the popular assistant manager of the Philadelphia Orchestra. This evening Mr. Hageman gave the Seventh Symphony of Beethoven in honor of Symphony Night.

W. R. MURPHY.

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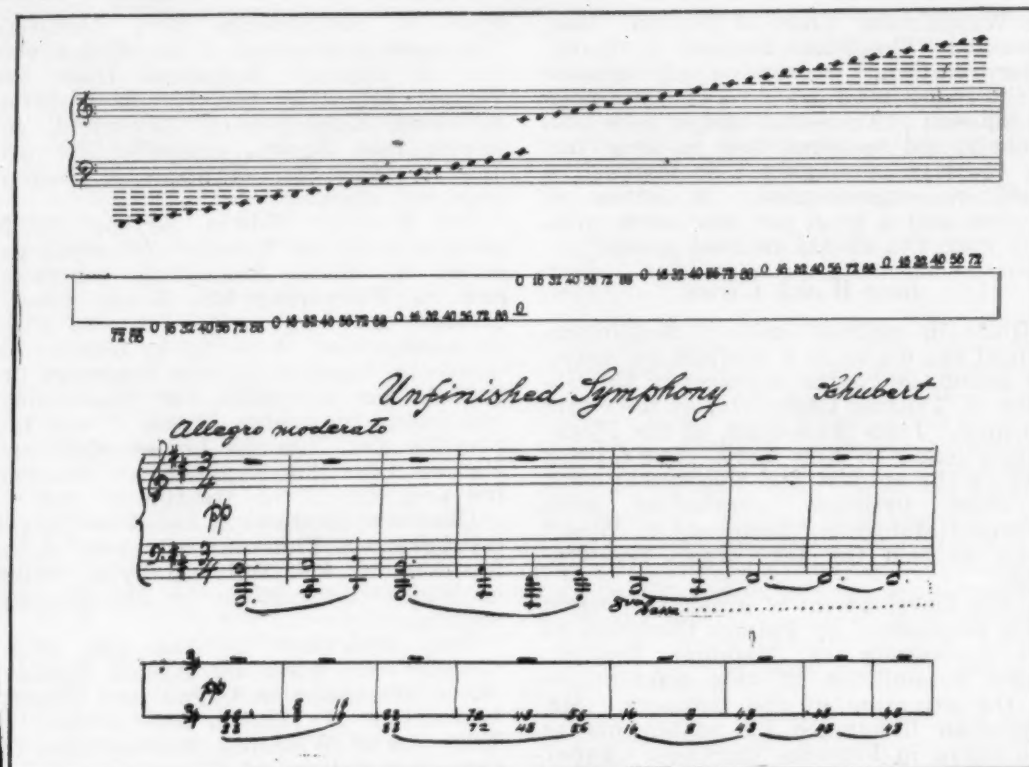
## Mexican Composer Proposes New Quarter-Tone Notation



QUARTER-TONE music and its possibilities have been the subject of considerable debate in recent years. It is generally conceded that some revision of instruments and notation will be necessary if more minute divisions of the scale come into general use. The alternative seems to be between greatly complicated systems of chromatic signs, such as double and perhaps triple sharps, flats and naturals, and the discarding altogether of the present system for another radically different one.

One of the propounders of a new style of notation is Julian Carrillo, Mexican composer, who has trained an orchestra in the new form of music for performances in Mexico City. His system contemplates the discarding of the five common lines of the staff and a substitution of a limited number of lines with the position on the staff indicated by numbers.

Adolf Schmid, conductor of the Pavley-Oukrainsky Ballet, who was recently in-



AN INNOVATOR AND HIS SYSTEM

Julian Carrillo, Mexican Composer of Quarter-Tone Music, and Two Examples of His Method of Notation. Above Is Seen the Scale of C Major as We Know It and as Mr. Carrillo Conceives It. Below Are Seen the First Bars of Schubert's B Minor Symphony as Schubert Wrote Them and as They Look in Mr. Carrillo's New System (Copyright Reserved)

terviewed by MUSICAL AMERICA on the subject of quarter-tone music in Mexico as propounded by Mr. Carrillo, reports that he has interested a prominent American musical society in Mr. Carrillo's work to the extent that a visit to America by the Mexican composer during the approaching season has become possible.

Above are reproduced, for the first time, some specimens of the novel system of notation employed by Mr. Carrillo. The system, as explained in Mr. Schmid's interview, does not utilize staves or the

notes of Guido d'Arezzo's scale, but consists of numbers written on, above or below lines, according to whether the note is middle C or is above or below it. Signs near these numbers designate their value.

Mr. Schmid believes that, although Mr. Carrillo's system would be fairly difficult for an adult musician to learn after having become accustomed to the system in use, children or novices who have never known any other notation method would learn it with ease. W. S.

### MANY ARTISTS APPEAR IN LONG BEACH RECITALS

Solo and Ensemble Programs Given by Teachers and Organizations are Heard With Enthusiasm

LONG BEACH, CAL., Aug. 8.—L. D. Frey, presented several voice pupils in the Municipal Auditorium recently in a well balanced program. Those appearing were Mrs. E. E. Tincher, Mabel Timerhoff, Mary Ellen Good, Mabel Stewart, and Charles Way. The accompanist was Mary E. B. Foreman. On July 20, Mr. Frey's pupils gave a program in Bixby Park, Mr. Frey leading community singing.

A concert for the benefit of the Bach Choir was given recently. Participants were the Apollo Male Quartet of Los Angeles, Frederick Smith, violinist; Dan Gridley and Frederick Setzer, tenors; Ada Potter Wiseman, soprano; Rolla Alford, baritone, and the Eva Anderson Violin Quartet, with Eva Anderson as leader. Clara Graham, Mrs. Arthur J. Keltie and Dorothy Bell Alford were the accompanists.

When Frances Parkinson Keyes, author, appeared in the Virginia Hotel, under the management of Kathryn Coffield, director of the Seven Arts Society, recently, the musical program was given by Ada Potter Wiseman. A musical tea given by the Seven Arts Society brought forward Robert Edmonds, tenor; Frances Heller, baritone, and Elizabeth Merriew, contralto. Elizabeth O'Neil, Otto Backhus and Helen Cook Evans were accompanists.

Kaethe Pieczonka, 'cellist, assisted by Louise Olsem, contralto, pupil of Joseph Ballantyne, gave a recital lately. Mr. Ballantyne also presented his pupils in a studio recital.

Rolla Alford, baritone, who spent last winter in New York studying with Yeatman Griffith, is continuing his study with Mr. Griffith in his Los Angeles master class. The Madrigal Club, which is led by Mr. Alford, has changed its name to the Cadman Choral Club. The Middough Boys' Chorus is also conducted by Mr. Alford.

John Ardizoni and the Ardizoni

Singers, a male quartet, assisted by several of Mr. Ardizoni's voice pupils, gave a benefit concert for the Santa Barbara earthquake sufferers last month.

A very creditable performance of Victor Herbert's opera "Sweethearts" was given by the Civic Opera Club under the direction of William Conrad Mills. The orchestra was conducted by Carlton Wood.

Otto T. Hirschler, newly appointed organist of the First Methodist Church, gave a splendid program in July.

Ada Potter Wiseman has been reelected president of the Bach Choir. John Smallman is chosen conductor.

Frederick W. Wodell of Boston, is spending the summer in Long Beach.

J. B. Poulin of Los Angeles has been appointed leader of Grace Methodist Church choir.

Teachers presenting pupils during the month were Clarence E. Krinbill, William Comrad Mills, Laurelle L. Chase, Pearl Beckman, Rose Vaile, Mrs. W. L. Hawk, Evelene M. Gerred, Mrs. J. G. White, Elizabeth C. Brass, Dola Dougherty, Junita E. Cure, Grace Mann, B. M. Davidson, Anna Hewitt, James Raeger, Alice Durham and Helen M. Sargent. ALICE MAYNARD GRIGGS.

### Progressive Series Teachers Applaud Young Pianists in Recital

JENKINTOWN, PA., Aug. 3.—Several interesting programs have been given recently by students at the Progressive Series normal session at the Beechwood School. On the evening of July 14 Paul Bookmeyer, sixteen-year-old pupil of D. Hendrik Ezerman at the Philadelphia Conservatory, revealed unusual talent in a program that included a Beethoven sonata, a sonatina by Ravel and a group by Chopin, Etude in G Sharp Minor, Nocturne in G Minor and Scherzo in B Minor. Eugenia Miller and Mildred S. Whitehill, also pupils of Mr. Ezerman, were heard on the evening of July 21. Miss Miller disclosed the quality of her gifts in three movements from Beethoven's "Appassionata" Sonata, two numbers by Chopin and a work by

Ravel; and Miss Whitehill was cordially received in Chopin's Ballade in F Minor and the Polonaise in A Flat and two numbers by Debussy. The audience, which comprised students and teachers from some thirty States, were highly impressed by the work of the young pianists.

### Seattle Club and School Concerts Given

SEATTLE, WASH., Aug. 8.—La Bohème Club gave its concluding concert for the season at the home of Mrs. D. E. Dunbar. Assisting the vocal ensemble led by Mrs. Harry Cone were the following soloists: A. L. Graunstad, tenor; Bernard Wilkinson, baritone, and a trio composed of Dorothy Winans, piano; Elizabeth Palmer, violin, and Mildred Waarich, 'cello. The Holy Angels Academy school of music presented Marie Maloy in piano recital, assisted by Ione Cowduroy and Genevieve Abraham. Violin pupils of Peter Meremblum made an excellent showing at their program at the Cornish School Theater. The soloists were Lenore Ward, Howard Liner, Elizabeth Choate, Graham French and Frederick Heward. Alice Peterson and Frances Williams were accompanists. DAVID SCHEETZ CRAIG.

## EASTON SYMPHONY EXPANDS ACTIVITIES

### Orchestra Closes Fifth Year Under Earle Laros—New Features Planned

EASTON, PA., Aug. 8.—The Easton Symphony, Earle Laros, conductor, has recently brought to a close its fifth season, during which it gave five concerts in the Orpheum Theater. The orchestra, which is composed of more than seventy players, is largely the creation of Mr. Laros, well-known pianist, who has placed the organization upon a firm foundation, both artistically and financially. A well organized committee, headed by H. H. Mitchell, took charge of the detail work in the management of the orchestra, with the result that each concert was heard by a capacity house.

Supplementing the amateur nature of the organization, no member of which is paid for his services, Mr. Laros called for volunteers for soloists among the talented musicians of the city. Consequently there have been two soloists at each concert, a vocalist and an instrumentalist, thereby giving the audiences variety. Mr. Laros has also shown a keen insight into the musical taste of the community in the choice of numbers which the orchestra has played. Always careful not to overtax the ability of the players, he added heavier numbers as they progressed. Good music of a light nature was also used with success. Mozart's Symphony in E Flat was the only complete symphony played during the season, although the "Rienzi" Overture and other such works were also given.

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## Variety of Répertoire Is Ravinia Ideal

CHICAGO, Aug. 8.—The management of the Ravinia opera has planned an extensive program for the remainder of the fourteenth season of its history. One novelty, "La Juive," has already been added to its répertoire with extraordinary success. There await productions of Verdi's "The Masked Ball" and Puccini's "Manon Lescaut," both of which are listed for Ravinia premières this summer. These works are not the only ones which provide interest to the jaded opera-goer, however. The standard summer répertoire includes many operas which are seldom given in Chicago or elsewhere in the country. Among them are Donizetti's "Don Pasquale," Thomas' "Mignon," Wolf-Ferrari's "The Secret of Susanne," Leroux's "Le Chemineau," Massenet's "La Navarraise" and Mascagni's "L'Amico Fritz."

Such works as "The Jewels of the Madonna," "Andrea Chenier" and "Fra Diavolo" have peculiar interest in any répertoire. They are promised to Ravinia this summer and will be sung under conditions of more than usual interest. In "Andrea Chenier," for instance, Giovanni Martinelli will sing the title rôle for the first time in his career. In "Manon Lescaut" both Mr. Martinelli and Lucrezia Bori will resume rôles they have not sung for about ten years.

In "Don Pasquale" Vittorio Trevisan will be given the opportunity to revive a buffo impersonation which ranks as one of the finest in the répertoire of this accomplished comedian. "Fra Diavolo" is expected to give Tito Schipa a rôle which will rate as one of the most popular this admired tenor has had in Ravinia. He was heard in it during the past winter at the Auditorium, although the comedy was produced too late in the season for it to have frequent performance.

In addition to preparation for these unusual features, Louis Eckstein, director of Ravinia opera, has exercised great care in varying the standard list. For the first nineteen bills this summer no less than fifteen original productions were used. Not only were a score of favorite principals provided with suitable rôles, but a just succession of the standard works has been maintained so as to give each week's bills diversity and interest.

Although Ravinia is operated without the aid of subscriptions, it is the practice of many patrons to attend performances on certain nights of the week, and in view of this Mr. Eckstein has been careful not to repeat any opera on the same evening in any two weeks. A careful alternation of French and Italian works has also received his special care.

The whole system of managing the summer opera season has been likened by those who have inspected it to the solving of a gigantic cross-word puzzle. The perplexing problem of rehearsals has been treated so as to provide leading singers with a not too taxing alternation of private preparation and public performance. Piano rehearsals must be scheduled for individual singers, for ensembles of several principals, for chorus and finally for the cast entire. Orchestra rehearsals are also scheduled with the utmost care.

### A Weighty Task

The extension of the répertoire has this summer occasioned great technical labor. A vast amount of new scenery has been acquired, and the securing and setting of arrangements for handling the bulk of accessories were completed before the opening of the season, late in June. The Ravinia warehouse already contained a gigantic assortment of furnishings, but eight complete sets of furniture were required for the new operas to be mounted this year. It was supplied by the Seidle studios in New York, which also prepares properties for the Metropolitan.

Although the furniture is light and delicate in appearance, to give the proper suggestion of elegance, it is more solidly built than household furniture so that it may withstand the rigors of much handling, and on that account is more difficult to care for than even ordinary household furniture. For the storage of a vast amount of properties, the old Ravinia Playhouse, a picturesque building which stands close to the west entrance of the park, has been converted into a warehouse.

This admirably planned building is 150 by 90 feet and is of proportionate height. In it the sets, drops, flats and other scenic requisites are precisely arranged and carefully cataloged, and the appurtenances of any opera may be withdrawn from the storehouse in a very short space of time. In this building are also located the studio for painting, the shops and the costume wardrobes.

While Ravinia stands in the imagination of most patrons as a place purely of final production, its secret corners are filled with busy nooks and with vast caches of hidden treasure which await the word of command to pour forth their wealth and delight. EUGENE STINSON.

### Orville and Patti Harrold to Sing in New Operetta

Orville Harrold, tenor, formerly of the Metropolitan, and his daughter, Patti Harrold, soprano, have been engaged for two of the leading rôles in the New York production of "Spring and Autumn," which will open on Oct. 5. The adaptation has been made by Derrick Wulff. Rehearsals will begin next week.

### Ten-Year-Old Boy Conducts Orchestra in Indianapolis

INDIANAPOLIS, Aug. 8.—Nedelka Simenova, a young Roumanian violinist, recently of Chicago, was the soloist at a concert given at the Y. M. C. A. on Saturday night, July 25, when an orchestra of fifteen pieces was led by a ten-year-old boy, Olindo Mastropaolo, a pupil of Dimiter Simenoff, father of Miss Simenova. The violin numbers included the Concerto in B Minor by Saint-Saëns; "Kol Nidrei," Bruch; and compositions by Sarasate, Ries, Burleigh, Kreisler and Daquin-Manen. This was Miss Simenova's second appearance here. The Indianapolis Military Band is giving weekly concerts in the parks, last week's program in Brookside Park on Sunday evening attracting a large audience. Mary Case, soprano, lately of New York, was the soloist. W. S. Mitchell is the conductor.

PAULINE SCHELLSCHMIDT.

### Asheville Opera Festival by San Carlo Forces Opens

[Continued from page 1]

marked by sonority and excellent training. The costuming and scenic equipment was, as usual, gratifyingly adequate.

An added feature this season is the Pavley-Oukrainsky ballet, which was presented in a colorful divertissement. This excellent organization did not appear with the San Carlo singers in its Asheville season last summer, and the work of the dancers brought enthusiastic applause from the large audience.

Much interest is being displayed in the forthcoming productions of two operas in English. Humperdinck's "Hansel and Gretel" is announced for the Wednesday matinee, and Flotow's "Martha" for Saturday afternoon. Both works will be given in the vernacular, according to the announcement, following Mr. Gallo's decision to sponsor the opera-in-English movement.

The répertoire for the week includes the following additional works: "Traviata," "Faust," "Bohème," "Rigoletto" and "Trovatore." The personnel of the company includes, in addition to the artists previously named, Henri Scott, bass, who has been specially engaged for the Asheville season; Josephine Lucchese, Stella De Mente, Olga Kargau, Bernice Schalker, Demetrio Onofrei, Giuseppe Interrante, Natale Cervi, and a number of new artists engaged by Mr. Gallo on his recent European visit.

The audiences for the opera season will include a number of visitors from other cities of the South, who annually come to Asheville to spend the summer months. A campaign for subscriptions has proved most successful, and record audiences are assured for the balance of the series.

### New Directors Named for Junior Symphony in Portland, Ore.

PORTLAND, ORE., Aug. 8.—New directors of the Portland Junior Symphony are Mesdames William M. Ladd, E. L. Thompson, Robert Strong, Lloyd Frank, Ruth M. Blake, Maud Sutherland Hollister, Joseph Wood, Herman Heppner, and Messrs. Jacob Kanzler, Charles Berg, Paul Nolan, J. N. Edlefsen, H. M. Esterly, J. B. Costello, A. L. Cowgill, Ralph Schneeloch, Robert Robinson, J. F. Lynds, H. Milligan, Q. C. Reeves and L. C. Rose. Jacques Gershkovich is the conductor. JOCELYN FOULKES.

### Arthur Luck to Lead Detroit Philharmonic

DETROIT, Aug. 8.—Arthur Luck has been engaged as conductor of the Detroit Philharmonic, according to an announcement made recently by William O. Fitzgerald, president. He has been a member of the Detroit Symphony since 1919, and librarian for the last three years, and is known as a talented composer. The orchestra meets every Wednesday night.

Guiomar Novaes, pianist, will be soloist next season with the New York Philharmonic and the Cincinnati Symphony.

### Mme. Schumann Heink Plans Farewell Tours Under Wolfsohn Bureau



Photo by Underwood & Underwood

Ernestine Schumann Heink, Noted Contralto

Ernestine Schumann Heink, famous contralto, will celebrate her farewell tour by returning to the management of the Wolfsohn Musical Bureau, beginning this fall. The singer will visit the principal cities east of Chicago next season and the cities west of Chicago in 1926-27. She will devote her programs largely to songs which have become favorites with her audiences in the last twenty-five years.

It was in the summer of 1892 that Henry Wolfsohn, while on a visit to Hamburg, heard Schumann Heink. Although she was unknown in this country, she was a favorite at the Hamburg Opera, where she drew an insignificant salary. Mr. Wolfsohn sought her out, finding her one day in her top-floor flat. She greeted him as he trudged up the stairs, leaning over the balustrade with her sleeves rolled up and her forearms covered with flour, having rushed from the kitchen to receive her unknown visitor.

Mr. Wolfsohn interested Maurice Grau, Metropolitan impresario, in Mme. Schumann Heink, and shortly afterward she was engaged for the Metropolitan, beginning at the munificent salary of \$75 a performance. Her first concerts in this country were under the management of the Wolfsohn Bureau, with which she continued her association for nearly twenty-five years.

No singer, through voice and personality, has become more endeared to the American public than Mme. Schumann Heink, and it is doubtful if any singer has sung to more people in this country than she. That she looks forward with pleasure to her last years under the Wolfsohn management is revealed in her remark as the arrangements were completed, when she said, "I am coming home."

### Neenah Launches \$4,000 Campaign for Civic Band

NEENAH, WIS., Aug. 8.—A drive has been started in Neenah to raise \$4,000 so that the Municipal Concert Band can be kept all year. The City Council engaged the band to give ten public concerts. So great was the response that a movement to make the band an all-year and continuous affair was immediately started. A citizens' board of directors headed by Donald B. Rogers has been chosen to have control of the business organization. It is believed the money can easily be raised. C. O. SKINROOD.

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# Demand for New Music Keeps Composers Busy

By SYDNEY DALTON



VEN the publishers' presses are stilled for a time. But it is a brief respite, soon to be succeeded by a strenuous effort to place at the disposal of professional and amateur the fruits of the musical imaginings of an army of composers. There are novelties to be found for the next season's programs; numbers to be chosen for the choir and chorus, and teaching material to be selected for the new and advancing pupils of new sessions. And it is this constant demand that keeps both publisher and composer busy.

Three Numbers Of three new numbers for Mixed and for mixed and male Male Choruses choruses two are arrangements. For mixed organizations there is an arrangement by Ross Hilton of Eduard Holst's "Happy Birds." This is a waltz song, in the good old-fashioned manner that relied on tunefulness and gracefulness for its popularity. And it has a considerable amount of these qualities, if not much else. From the same press (Oliver Ditson Co.), and also for mixed voices, there is a Bolero by Eduardo Marzo, entitled "Mariquita," evidently a reprint of an earlier edition. Rhythmically it is a good example of the bolero and there is swing and life in the voice parts.

Another Ditson publication is an ar-

range ment by Fred H. Huntley of Charles Fonteyn Manney's harmonization of the Negro spiritual, "Steal Away." This charming melody deserves to be heard in every possible manner that is appropriate, and this well made arrangement for men's voices is welcome.

"Meditation"—a Piano Number by Signe Lund

Signe Lund's "Meditation" (Clayton F. Summy Co.) is a melodious and rhythmical little number for the piano that should make an appeal to pupils and teachers. Its technical demands are of about fourth grade; but, as a matter of fact, it is one of those gradeless pieces which, because their musical demands are paramount, may be used with profit by students to whom the mere playing of the notes would be easy. The composer has written this "Meditation" in a musicianly manner, and, while simple in idea, it is not commonplace.

Adolf Weidig's Joseph Brinkman has Bourrée in a made a piano transcription of the Bourrée from Adolf Weidig's Suite in G Minor, for violin and piano (Clayton F. Summy Co.), and in so doing has added an interesting number to piano literature. These old dances have vitality and lasting quality in their rhythms, and no doubt composers will still be using them in the days of our grandchildren. The bourrée is a virile, pompous style, and Mr. Weidig has caught its essence in his music. It is well that Mr. Brinkman saw its possibilities for the piano and made his skillful transcription.

Petite Valse for Piano by Paolo Conte

Written somewhat in the style of the Chopin valse, Paolo Conte's Petite Valse, Op. 26 (Oliver Ditson Co.), will appeal to third and fourth grade pupils because of its melodiousness. It makes a very good number for the pupils' recital program and, at the same time, is valuable for teaching purposes as a study in melody playing and in phrasing.

Two Pieces for the Piano by R. Deane Shure

With his two recently published pieces for the piano, entitled "Scatterflakes" and "Tendertryst" (Clayton F. Summy Co.), R. Deane Shure reaches his Op. 112. These are teaching pieces of a light and graceful nature, conventional in idea, but offering varieties of touch, rhythm and tone that make them useful for the studio. Both are for about the fourth grade.

Mildred Seeba Applauded in Newport

NEWPORT, R. I., Aug. 8.—Mildred Seeba, soprano, winner of the first fellowship award made by the Caruso American Foundation, appeared in concert before the Newport Historical Society on the afternoon of July 30. She disclosed fine talent as a singer, with a voice capable of both lyric and dramatic expression, and a personality that is a decided asset. She was applauded in "Ritorna Vincitor" from "Aida," "Vissi d'Arte" from Puccini's "Tosca," songs by Rimsky-Korsakoff, Bleichmann, and Rachmaninoff, French numbers by Bachelet, Fourdrain and Gounod, and English songs by Curran, Dichtmont, Ganz and Terry. She was assisted by

Ralph Douglas, who played superb accompaniments, and Leila H. Cannes, pianist, who played solos by Rubinstein, Hensell and Chopin. The concert was under the direction of Susan A. Clark. Miss Seeba will sail for Europe next week, to continue her studies under Italian masters.

## GIVES ORGAN RECITAL

Pupil of Louis Victor Saar Heard by Portland Audience

PORTLAND, ORE., Aug. 8.—Frank L. Sealy, warden of the American Guild of Organists, was heard in a recital at the Rose City Park Methodist Church recently. At a reception which Frida Stjerna gave in honor of Mr. Sealey a pleasing program was given by the hostess, Mr. Sealey and Louis Victor Saar.

Adelaide Anderson Sanford of Pocatello, Idaho, was presented in recital by Louis Victor Saar, guest instructor at the Ellison-White Conservatory of Music, recently. The pianist's ability was disclosed in a program which ranged from Bach to Ravel. Mr. Saar played the second piano part in two of his own compositions. Mrs. Sanford was the winner of the diamond medal in 1920 and the grand piano in 1922 at the Chicago Musical College.

JOCELYN FOULKES.

Clarence Gustlin, who will tour the Pacific Coast cities early next season, will give lecture-recitals on American operas in the East after the first of the year. He will present "Alcala" before the Music Club of Lewistown, Pa., on Feb. 11.

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## Chicago Theaters Give Young Tenor Chance to Prove Artistic Mettle



Milton Watson, Tenor

CHICAGO, Aug. 8.—Circumstances of an unusual nature placed Milton Watson, tenor, in the world of professional singers almost before he was aware of it, and have kept him there ever since. Born in Santa Cruz, Cal., he was heard singing in school by Charles Boots of San Francisco, who immediately took him in charge and

taught him the fundamentals of vocalism.

Mr. Boots, according to Mr. Watson, who is now meeting with unusual success in Chicago theaters, has two hobbies. One of them is raising thoroughbred race horses. The other is helping young musicians! He has often sat through the lessons of his protégés, according to Mr. Watson, and has heard various teachers expound their theories. From these he has culled the best points, and has compiled his own system of voice training.

While under Mr. Boots' charge, Mr. Watson was heard by Paul Ash, who was leading his jazz orchestra at the Granada Theater in San Francisco. Mr. Ash immediately offered him a position in his band, and Mr. Watson, accepting, thereupon commenced his artistic career.

The young tenor first sang in public in November, 1924, under Mr. Ash's supervision. He has been a member of his organization since that time, and when Mr. Ash accepted an engagement at McVicker's Theater in Chicago, Mr. Watson was also engaged as one of the most promising members of a highly individual troupe of musicians.

Since singing in Chicago, Mr. Watson has been heard by Tito Schipa, tenor of the Chicago and Ravinia opera companies, and Mr. Schipa has expressed great interest in the young singer's gifts and his future. Mr. Ash and Mr. Schipa have not agreed as to what type of voice Mr. Watson's really is, and whether the song recital, or the musical stage is more likely to offer Mr. Watson the most interesting opportunities.

While the two mature musicians discuss this problem, Mr. Watson takes matters quietly. He will allow fate to settle his future, as it has his past. He will make the best of the present, he says, keeping alert to seize the right opportunity when it presents itself. Meanwhile, he is swiftly becoming one of the most popular singers recently heard in Chicago theaters.

### Singers Conclude Oscar Saenger Recital Series at Chicago School

CHICAGO, Aug. 8.—Verna Scott, mezzo-soprano, and Birger Beausang, baritone, gave a joint recital at the Oscar Saenger Summer School on the evening of July 24. Beginning the program with a duet, "Calm as the Night" by Gotze, and concluding it with Hildach's "Passage Birds Farewell," the two singers disclosed voices of unusual beauty and possibilities. Miss Scott, who is one of the scholarship winners, was especially effective in Liszt's "O quand je dors," and was also heard to advantage in songs by Donaudy, Bemberg, Gere, Bassett and others. Mr. Beausang, who is vocal instructor at Syracuse University, used his fine baritone voice artistically in numbers by Peri, Respighi, Strauss, Curran and others. Both singers were recalled for encores. Helen Chase supplied admirable accompaniments. This recital concluded the Friday evening series of concerts at the school, all of which were attended by discriminating audiences.

### Elizabeth Siedoff Visits Europe

BOSTON, Aug. 8.—Elizabeth Siedoff, pianist and teacher of this city, is abroad visiting Belgium. Miss Siedoff is taking a trip to Holland, Scotland, and England. In the latter country she studied under Tobias Matthay. According to present plans Miss Siedoff will sail for New York on the Olympic, Aug. 19. She will then retire for a month to the West. She is scheduled to appear at the National Festival of American Artists at Buffalo, N. Y., the first week in October. W. J. PARKER.

### Sousa and "Dinorah" Share Program in Rochester

ROCHESTER, Aug. 8.—Sousa and his band gave a very enjoyable concert in the Eastman Theater recently, the popular program being generously lengthened by many encores. The audience filled the theater within every inch of standing room and was lavish in its enthusiasm. Marjorie Moody, soprano, was the soloists, whose interpretation of the Shadow Song from Meyerbeer's "Dinorah" was especially fine, as was also her purity of tone. She was recalled for an encore. MARY ERTZ WILL.

## Leopold Auer Again Teaches Big Class in Summer at Chicago Musical College



Photo by Chambers

Pictured with Prof. and Mrs. Leopold Auer; Carl D. Kinsey, Manager of the Chicago Musical College, and Victor Kuzdo, Prof. Auer's Assistant, Are a Number of Pupils in the Eminent Violinist's Summer Class at the Chicago Institution

CHICAGO, Aug. 8.—Prof. Leopold Auer's summer master class at the Chicago Musical College has been one of the most successful courses which this noted pedagogue has held at the College, where he has been a guest instructor for many successive summer terms.

Professor Auer's recital, given with the assistance of his wife, at the Central Theater, in the early summer, was especially noteworthy, as it marked the most recent of the famous musician's very infrequent public appearances.

In the picture above, Professor and Mrs. Auer are shown seated with Carl D. Kinsey, manager of the Chicago Musical College, Professor Auer's

scholarship pupils and other members of his summer master class.

Included in the picture are, top row, left to right: Glenn Halik, Charles Stokes, Robert Neighbour, Bernice Bird, Harry Ryan, C. B. Oakes, Peter Kurtz, Mary Briggs, Hazel Sweat, Alice Holcumb, Mattie Sue Tarry, Emma Jean Fisher, Blanche Jackson, John Bebbington, A. A. De Mond, D. P. Nason, Elsie Steel, Mary Bingham Porter, Arthur Gripp, Lota Mundy, Mrs. Auer, Mr. Kinsey, Professor Auer, Ruth Jane Dudley, Victor Kuzdo, Professor Auer's assistant, and Herman Silverman. Mrs. Mundy, Miss Dudley and Mr. Silverman are Professor Auer's scholarship pupils.

### Milan Lusk Makes Smetana Transcription for Violin

CHICAGO, Aug. 8.—Although Milan Lusk has been busy this summer filling a large number of concert engagements, he has not devoted himself solely to violin playing. He has recently made a transcription for violin of the Sextet from Smetana's "Bartered Bride." His former master, Ottakar Sevcik, upon seeing a copy of the transcription, wrote Mr. Lusk, congratulating him upon having added a composition to violin literature which was not only beautiful but kept within the limits of strict simplicity. Mr. Lusk was heard in recital at the Flossmoor Country Club on July 30. A large and appreciative audience gave him a cordial welcome. William Beller was his excellent accompanist.

### Ignaz Friedman at Work on New Edition of Schumann Compositions

Ignaz Friedman, pianist, who will return to America for his fourth concert tour next January, is spending the summer at Alt Auzee, Austria, where he is working on a new Schumann edition, to be published by Universal. The first volume has been completed. His editions of Chopin and Liszt are already in usage. Mr. Friedman will make his first trip to the Pacific Coast next season, playing ten times. He is also booked for three recitals in New York, one each in Chicago, Buffalo, Reading, Toledo, Iowa City, Ames, Carthage, Wheeling, Oklahoma City, Minneapolis, St. Louis and Kansas City.

### Ralph Leo Joins Texas Conservatory

AUSTIN, TEX., Aug. 8.—Ralph Leo, baritone, has been appointed head of the voice department of the University Conservatory. Mr. Leo studied under his father, Ernest A. Leo, and won honors in the Iowa Federation of Music Clubs' contest. In New York he ob-

tained a scholarship at the Institute of Musical Art. He has been soloist at festivals with the Minneapolis and Chicago Orchestras and is also a composer. PAUL J. PIRMANN.

### Many Cities to Hear Gabrilowitsch and Bauer Next Season

Harold Bauer and Ossip Gabrilowitsch, pianist, who will celebrate the twenty-fifth anniversary of their first joint recitals with a series of joint appearances next season, have been engaged to play in Detroit, Grand Rapids, Athens, Des Moines, Cincinnati, Washington, New London, Hartford, Cleveland and Chicago.

### Chicago Hears Chinese Opera

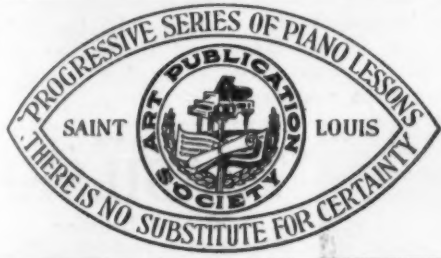
CHICAGO, Aug. 8.—A Chinese opera company, which has just arrived in this city after a tour of the Pacific Coast, has opened a season at the Coliseum. "Tear of the Sunset" was the opening bill, with Silver Butterfly, White Nut, and Sheu You in the principal parts. A fashionable Chinese audience gathered for the occasion.

### Marion Alice McAfee Sings Informally

CHICAGO, Aug. 8.—Marion Alice McAfee, soprano, gave an informal studio recital in Florence Magnus' suite in the Fine Arts Building recently. Miss McAfee, who has studied with Mrs. Magnus for three and a half years, was the last musician to appear in recital under the F. Wight Neumann management, which was discontinued in June.

### Dr. Hastings Gives Organ Recital

SAN DIEGO, CAL., Aug. 8.—At the invitation of Dr. H. J. Stewart, organist of Balboa Park, a delightful organ recital was given recently by Dr. Roy Hastings of Los Angeles. Dr. Hastings, who is a pupil of Joseph Bonnet, gave a varied program in an artistic manner. W. F. REYER.



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# People and Events in New York's Week

## SEEK AMERICAN SONGS

### De Reszké Singers Desire Native Works for Season's Programs

The De Reszké Singers, who will tour the country next season with Will Rogers, are seeking songs by American composers for their programs. With the exception of classic numbers and spirituals, their entire repertoire is composed of arrangements by French and British composers. Many works by American composers have been found unsuitable for quartet singing, since the composers have evidently composed with a large chorus in mind. Being an American organization, they want American compositions written for them by American composers.

The personnel is composed of Hardy Johnson of Minneapolis, Floyd Townsley of Holton, Kan.; Howard Kellogg of Detroit, and Erwyn Mutch of New York. The quartet will leave Nice early this month for concerts in England, Scotland and Wales before beginning its tour in this country.

### La Forge-Berumen Studio Gives Two Recitals

The La Forge-Berumen Studio gave its eighth recital recently and the program was presented by Jane Upperman, soprano; Helen Marie Watson, pianist, and Hilda Hollopeter, accompanist. Miss Upperman was heard in three groups in Italian and French, and Miss Hollopeter offered artistic accompaniments. Miss Watson played two groups, including Borodin, MacDowell and Moszkowski. The ninth recital was shared by Avis Janvrin, soprano, accompanied by Alice Vaiden, and Florence White, pianist. Mrs. Janvrin's program comprised Italian, French and English songs, finely supported by Miss Vaiden, and Florence White gave an effective interpretation of three numbers by Palmgren, Rachmaninoff and Wagner-Liszt.

### Violinist Seeks American Compositions

Florence Stern, violinist, who will give three New York recitals next season, has announced that she will examine manuscripts of American composers with a view to playing them in her last program in the Town Hall on March 10. No work that has had a previous public hearing will be considered. The names of the successful composers will be announced on the night of the recital.

### Claire Dux to Spend Summer Abroad

Because of her heavy concert and opera schedule abroad, Claire Dux, soprano, has been forced to cancel her plans to spend her vacation in this country. Miss Dux has fulfilled thirty engagements in the last two months, and several other important engagements have been added to her list before her return to America in the fall.

### Ernest Davis Engaged for Many Operatic Performances

Although Ernest Davis, tenor, is not connected with any opera company, each season finds him appearing with an increasing number of organizations

throughout the country. In October he will sing leading rôles in performances of "Trovatore," "Faust" and "Martha" in San Diego, and on Dec. 3 will be heard in "Martha" with the Philadelphia Civic Opera Company. He has just been engaged to sing the rôle of Samson in a performance of "Samson and Delilah" in Syracuse on Dec. 10.

### American Soprano Sings in Italy

An American singer who has been singing with success in Europe is Miriam Saint, soprano, who has been heard frequently in Naples and Rome in the last few months. Miss Saint is a native of New York, the daughter of Mr. and Mrs. O. R. Saint. She first appeared on the dramatic stage, but her success in a musical play induced her to abandon the stage for a career as a singer. After a year's study in New York she went to Naples, where she continued her studies under Eduardo de Bury, making her successful début in concert after eight months' study. She is at present spending a vacation in Lausanne, perfecting herself in the French language. Her appearance in concert in the Sala degli Artisti in Naples in June was a gala occasion, her singing and personality bringing her loud acclaim.

### State Symphony Opens Drive for Members

The State Symphony began a month's drive for 5000 fellow-members as a part of its campaign to aid the cause of American music and American composers. A fellow-membership card entitles the holder to admittance to the ten special rehearsals of new American music which will be given next season, beginning Nov. 14, and participation in the short educational course on "The Make-up of the Modern Symphony Orchestra" following each rehearsal, and two orchestra seats at any of the regular concerts and admittance to the fellow-members' concert in the Waldorf-Astoria at the close of the season.

### Pupils of Maude Douglas Tweedy Sing in Many Cities

Jeanne Palmer, dramatic soprano, a pupil of Maude Douglas Tweedy, has returned to New York from a tour with Leonardo Del Credo, tenor, and Daniel Wolf, pianist. They appeared in Baltimore, Washington, D. C., Birmingham, Mobile, Atlanta, New Orleans and Nashville. Donald Fiser, another pupil of Miss Tweedy, gave a concert at the Essex and Sussex Hotel at Spring Lake, N. J., on July 26. Miss Tweedy has gone to her camp in the Adirondacks for the remainder of the summer.

### Paul Kochanski Substitutes Golf Stick for Bow

Paul Kochanski, violinist, after touring England and France, has now retired to St. Jean de Luz for a brief vacation, during which he is playing golf. Later he will tour Poland, his native country, which he last visited two years ago. Sailing for New York on the de Grasse on Oct. 21, he will give his first performance with the New York Symphony early in November, when he will introduce Prokofiev's new concerto.

### Arthur Judson to Manage Denishawns After Return from Orient

Ruth St. Denis, Ted Shawn and the Denishawn Dancers, who have achieved a unique position in the musical life of this country, will appear under the direction of Concert Management Arthur Judson, beginning with the season 1926-27. The dancers are now on a visit to the Orient, where they will appear during the entire coming season. Clifford Vaughn accompanied the troupe as musical director and conductor.

### Rosalie Miller to Sing in Mozart Festival

In response to a cable message offering her the rôle of *Pamina* in "The Magic Flute," to be given at the Baden-Baden Mozart Festival this month, Rosalie Miller, soprano, sailed on the Berengaria on Aug. 5. Miss Miller made many appearances in Europe last summer, among which was the Baden-Baden festival in the rôle which she has been asked to repeat. She will return to New York late in September.

## Dorys Le Vene Chooses Liszt Work for Initial Appearance in New York



Photo by Apeda

Dorys Le Vene, Pianist

Dorys Le Vene, eighteen-year-old pianist, who was a winner in the recent Stadium auditions and who has been chosen to play with the New York Philharmonic Orchestra at the Lewisohn Stadium, will appear on the evening of Aug. 24, under the baton of Willem van Hoogstraten. Miss Le Vene will be the soloist in Liszt's "Hungarian" Fantasy for piano and orchestra.

Miss Le Vene was born in New York City, where she has studied under Albert von Doenhoff and Clarence Adler. For the past two years she has been a pupil of Isidor Philipp in Paris. Her appearance at the Stadium will be her first in New York. She has also been recommended to the Auditions Committee for a recital in this city.

Besides winning in the Stadium contests, Miss Le Vene has been awarded a scholarship in the Juilliard Musical Foundation, under Josef Lhevinne, and one in the California School of Musical Arts.

### Edna Indermaur Is Soloist in Musicale at Briarcliff Lodge

Edna Indermaur, contralto, was soloist in the concert given at Briarcliff Lodge on the evening of Aug. 9. She brought her gifts of voice and personality to the interpretation of songs by Respighi, Ambrosio, Brahms, Russell, Burleigh, Cadman and others, and was given a cordial reception. There were also piano solo numbers by Dorsey Whittington and two-piano numbers played by Mr. Whittington and Charles King.

### Nevada Van der Veer Goes to Lake George

Nevada Van der Veer, contralto, has gone to her summer home, Echo Hall, at Bolton Landing, Lake George, where she will spend the remainder of the summer. Mme. Van der Veer has been re-engaged for appearances next season with the New York Oratorio Society, the Pittsburgh Mendelssohn Club, the Detroit Symphony and other prominent organizations.

### Herbert Witherspoon Sails for Europe

Herbert Witherspoon, newly elected president of the Chicago Musical College, sailed for Europe on the Berengaria on Wednesday of last week. He will go to Carlsbad, where he will join

Mrs. Witherspoon. They will make a motor trip into Italy, returning to Cherbourg to sail for this country at the end of September. On the eve of sailing Mr. Witherspoon expressed himself as being most enthusiastic about his new connection and looks forward to widening the scope of this prominent institution.

### Milton Aborn Announces Opera Comique Répertoire for Next Season

Milton Aborn is negotiating for a theater in which to house his American opera comique company next season, according to an announcement made last week. English translations are being made of several Offenbach operas, some of which have never been heard in this country, including "La Belle Helene," "Madame Favart," "The Drum Major's Daughter," "The Grand Duchess," "Jolie Parfumeuse," "La Perichole." There will also be Lecoq's "The Little Duke" and "Madame Angot," Milloecker's "The Beggar Student" and "The Black Hussar," Chassigne's "Falka" and Suppe's "Clover" and "Boccaccio." The series is announced to open late in October or early in November.

### Will of Late George G. Haven Filed

The will of the late George G. Haven, banker and president of the Metropolitan Opera and Real Estate Company, which owns the site of the opera house building, was filed last week in the Surrogate's Court, New York. The value of the estate has not been estimated. By the terms of the will, it will be divided among Mrs. Haven and his children, with the exception of a few small bequests to servants.

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## VERDI'S REQUIEM AMONG NOVELTIES FOR STADIUM

Final Weeks of N. Y. Series to Include Works of Ravel and Strauss—Audition Winners to Appear

Two performances of Verdi's "Mozart" Requiem will be features of the seventh week of the Lewisohn Stadium concerts by the New York Philharmonic. The Requiem will be sung on Tuesday and Wednesday evenings, Aug. 18 and 19, under the direction of Willem van Hoogstraten, by a chorus of 200 voices, selected from the personnel of the New York Oratorio Society and the Schola Cantorum, by Francis B. Marsh. The soloists will be Amy Evans, soprano; Alma Beck, contralto; Lewis James, tenor, and Fraser Gange, baritone. The New York Philharmonic, augmented by several trumpet choirs, will supply the instrumental background.

In case of rain on Tuesday or Wednesday evening, it is announced, an orchestral concert will be given in the great hall of the City College, and the second performance of the Requiem will take place on Thursday. In case of rain on both Tuesday and Wednesday, the Requiem will be given on Thursday and Friday.

Fritz Reiner, last of this season's Stadium guest conductors, will conclude his series of concerts on Sunday night, Aug. 16, with a program including Stravinsky's "Firebird" Suite.

Mr. van Hoogstraten, who has been guest conductor at the Hollywood Bowl during his absence from the Stadium, will return on Monday night, Aug. 17, to conduct the concerts for the remaining two weeks. Ravel's "choreographic poem," "La Valse," will have its first Stadium performance on Thursday evening. Richard Strauss' "Also Sprach Zarathustra" will have its first Stadium performance on Friday evening. Another Stadium "first time" on the same program is a waltz, "Northern Lights," by Allan Lincoln Langley, a member of

the viola section of the orchestra. Scheduled for Saturday evening is one of last season's most successful Stadium novelties, Rubin Goldmark's "Negro" Rhapsody.

The winners of the auditions conducted by the Stadium Concerts and the National Music League are to make their appearances on the first three nights of the week of Aug. 24. Doris LeVene, pianist, will be heard on Monday, Aug. 24; Bernard Ocko, violinist, on Tuesday, Aug. 25, and Marion Anderson, mezzo-soprano, on Wednesday, Aug. 26.

### Mr. and Mrs. Edwin Hughes Give Final Program in Summer Series

The series of weekly recitals that have marked the summer master class of Edwin Hughes was brought to a close on the evening of Aug. 5, when Mr. and Mrs. Hughes gave a program of two-piano music. The program included Variations on an old Norwegian Romance by Grieg, followed by Chopin's Rondo, Op. 73, played with exquisite feeling for color and rhythm. In Mozart's Sonata in D, the artists had an opportunity to exhibit the rare delicacy which belongs to an intimate understanding of Mozart's style. The seldom heard Concerto "Pathétique" of Liszt, which brought the program to a close, drew upon the resources of the players' technical and tonal equipment, winning a tumult of applause. The artists exhibited all the fine qualities which they have shown on former occasions, good tone, nice balance and marked rhythmic accents.

### Popular Civic Opera League Engages Singers for Brooklyn Season

The Popular Civic Opera League, John Bellucci, director, which will open a season of opera in the Brooklyn Academy of Music about Labor Day, has chosen several singers through the voice trials that have been conducted by Messrs. Bimboni, Roxas and Dell'Orefice. Fred Patton, baritone, will sing in "Aida" and "Pagliacci," and Helen Lubarska, soprano, has been engaged for leading rôles in "Gioconda," "Aida" and "Cavalleria." Others who will sing are Rita Darco, Rino Oldrati, Ivan Steschenko, George Multi, Anna Books, Burton Leslie, Joseph Gandolfi, Joseph Di'Benedetto, Walter Mills, Mary Powelansky and Signor Pasinati. Felix Deyo, music critic on the Brooklyn Standard Union, has been added to the list of conductors.

### Lydia Ferguson Sings Folk-songs

Lydia Ferguson, mezzo-soprano, was soloist in the Briarcliff Lodge musicale on the evening of Aug. 2. Her program was devoted largely to folk-songs of Czechoslovakia and spirituals with two numbers in Spanish. The first group was sung in costume and was especially effective. Many extras were demanded. Piano solos were played by Dorsey Whittington, who was joined by Charles King in numbers for two pianos.

### Jeanne Gordon Cancels Passage and Goes for Vacation in Canada

Jeanne Gordon, contralto of the Metropolitan, cancelled her passage to Europe recently and has decided to spend the summer on this side of the Atlantic. She has gone to visit her mother and daughter in Canada, where she will study new operatic rôles and add new songs to her concert repertoire in the next two months.

### Sergei Klibansky Goes to St. Louis for Short Vocal Course

Sergei Klibansky, teacher of singing, has closed his master classes at the Chicago Musical College and, at the request of several pupils, has gone to St. Louis, where he is conducting a short course before taking his vacation. He will resume teaching in his New York studio in the fall.

### Alma Beck to Sing at Stadium

Alma Beck, contralto, will be heard in the two performances of Verdi's Requiem, to be given at the Stadium, Aug. 18 and 19, under the direction of Willem van Hoogstraten.

## Marie Rappold Visits Europe After Intensive Year of Concert and Opera

(Portrait on front page)

MARIE RAPPOLD, one of the most distinguished of American singers, has achieved an enviable success in both concert and opera.

Born in Brooklyn, Mme. Rappold began singing in public at the age of sixteen. In 1905 Heinrich Conried heard the young girl and immediately engaged her for the Metropolitan Opera House, where she made her debut as *Sulamith* in "The Queen of Sheba." Appearances in other leading dramatic rôles followed, and she soon became a great favorite with the New York opera public. Among those who particularly admired her voice was Arturo Toscanini, who declared it to be among the best of its time. In addition to her Metropolitan engagements, Mme. Rappold appeared alone and together with her husband, the late Rudolf Berger, tenor, at leading festivals and concerts.

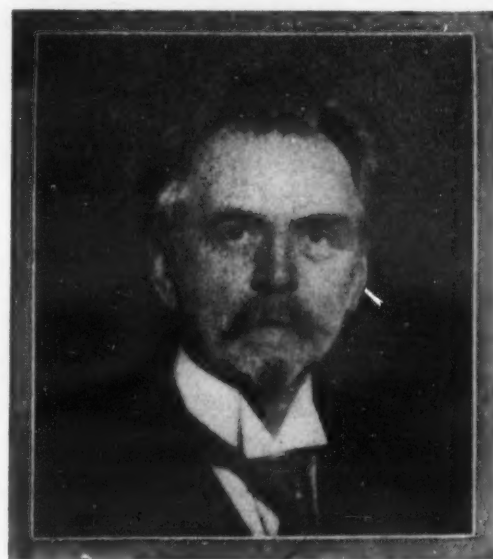
A few years ago Mme. Rappold tem-

porarily abandoned the operatic stage in order to devote herself to the study of concert literature. She resigned from the Metropolitan and went abroad, where she traveled throughout the Continent in search of novel additions to her already large repertoire.

Since her return, she has devoted herself primarily to concert work, with occasional returns to grand opera. Despite her continuous professional career, she manages to find time to continue her work with her first and only vocal teacher and coach, Oscar Saenger.

Last June Mme. Rappold created the leading feminine rôle in Frank Patterson's new American opera, "The Echo," at the Biennial of the National Federation of Music Clubs in Portland. From Oregon she hurried to New York to sing *Aida* at the Yankee Stadium. Last Saturday Mme. Rappold sailed to Europe for a vacation and a rest. She will return here early in October to take up an extended schedule of concert and opera engagements arranged by her manager, M. H. Hanson.

## PASSED AWAY



Jenö Hubay

News was received in New York last week of the death of Jenö Hubay, the well-known violinist and composer, on July 13 on his estate at Locz in Czechoslovakia.

Jenö Hubay, whose name is said to have originally been Eugen Huber, was born in Budapest, Sept. 14, 1858, and was the son of Karl Hubay, a professor in violin at the Pest Conservatory and concertmaster in the National Theater. His first studies were pursued under his father, and at the age of eleven he appeared in public, playing the Viotti Concerto. In spite of a phenomenal success, Hubay was not exploited as a prodigy but was sent, in 1871, to the Berlin Hochschule, where he studied for five years under Joachim. During this time he received a stipend from the Hungarian Government.

In 1876 Hubay appeared with success in Hungary. Two years later he played with the Padeloup Orchestra in Paris, being well received and forming a friendship with Vieuxtemps, whose posthumous works were edited and completed by him in 1880. In 1882 he was appointed professor of violin at the Brussels Conservatory, where he remained until 1886,

when he returned to Pest to fill the position at the Conservatory there left vacant by the death of his father. With Herzberg, Waldburn and Popper, Hubay formed a quartet which became famous throughout Europe. In 1894 he married Countess Rosa Czebrin.

Hubay's compositions included numerous works for violin and piano, four concertos and a sonata. He also composed two symphonies and six operas. His best known opera is "The Violin Maker of Cremona," founded upon a story by Francois Coppée. Another is a version of Tolstoi's novel, "Anna Karenina."

### Peter V. N. Case

SOMERVILLE, N. J., Aug. 8.—Peter V. N. Case, father of Anna Case, soprano, died in a sanitarium here on Aug. 5. Mr. Case, who was sixty-five years old, was taken to the sanitarium last week from his home in South Branch following an apoplectic stroke. Mr. Case was the possessor of a fine baritone voice and was known in South Branch as "the singing blacksmith." Besides his daughter, who is now in Europe, he is survived by his wife and two sons, both of whom are in business in New York.

### Norma Schoen

MILWAUKEE, Aug. 8.—One of Milwaukee's most promising young violinists, Norma Schoen, died recently in Paris of a cerebral hemorrhage. Miss Schoen had been prominent in the musical life of Milwaukee for a number of years. At the age of twenty-one, Miss Schoen had just completed one year's study with Leopold Auer and had gone to Europe for a vacation when she became suddenly ill. She will be buried in Milwaukee. C. O. SKINROOD.

### Victor Carl

Victor Carl, for a number of years a teacher of music in New York, died at his home last week. He is survived by two sons, Victor, Jr., and Robert.

### People's Chorus Issues Survey of Activities

The People's Chorus of New York, L. Camilieri, director, has greatly increased its activities during the past year, according to statistics recently compiled. Active members of the chorus who attended regularly the various meetings included 304 women and 127 men, and among the irregular members who have taken part in public events were 381 women and 102 men. Among the important concerts and other activities of the past year were the musical dinner on the Paris, musicale at the residence

of Mrs. Reginald de Koven, dinner at the Hotel Majestic with Elsie Janis as guest of honor, concerts at the Brooklyn Academy of Music, Washington Irving High School and participation in the national tribute to General Pershing at the Hippodrome.

### Rafaelo Diaz to Make Records for Columbia Phonograph Company

Rafaelo Diaz, tenor of the Metropolitan, has just signed a contract for a term of years with the Columbia Phonograph Company. He is at present making records which will be released early in the fall.

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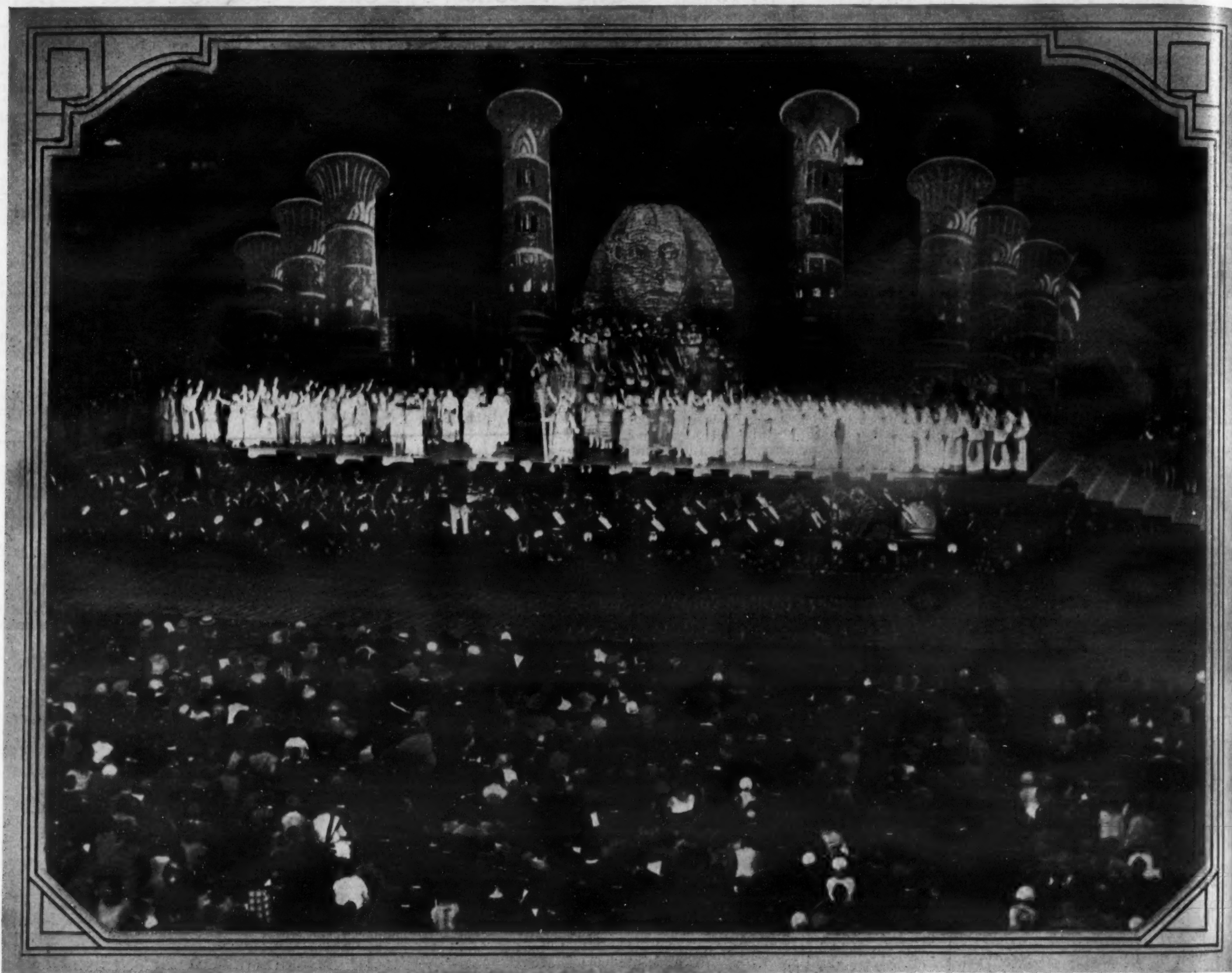
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# N. Y. Municipal Opera Series Brilliantly Given



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(Photo by International Newsreel)

A Partial View of the Stage and the First Few Rows of Those in the Lawn Seats During the Opening Performance of "Aida," as Taken with a Specially Constructed Camera for Making Pictures at Night under Ordinary Exposure. Behind the Columns Shown at the Front of Stage Were Huge Pyramids, Walls and Masses of Shrubbery Which the Camera Does Not Reveal. The Audience, Estimated at 30,000, Extended Several Hundred Yards from Stage to Stand, and the Latter Great Covered Structure Was Filled Along Its Several Gigantic Tiers. Josiah Zuro Is Shown in the Pit, Conducting an Orchestra of More Than 100

[Continued from page 4]

Of the huge audience on Saturday night, about 50,000 auditors succeeded in gaining entrance, and the remaining throng voiced its disappointment with a volume large enough to make itself heard above the Overture. The audience began to arrive at four o'clock, but was not admitted until after seven, and a large part of it had at that time been waiting for about three and a half hours. Not until ten o'clock did the disappointed ones turn their backs on their more lucky brethren.

Before the performance of the opera, Mayor John F. Hylan made a speech in which he congratulated Josiah Zuro, the musical director for the series, and cordially thanked Stephen McKeever, through whose generosity the use of Ebbets Field was made possible. Philip Berolzheimer, city chamberlain, and

John H. McCooley were members of the Mayor's party.

At the close of his speech the Mayor, advised some of the crowd to apply at that section for admission. The speech was heard through amplifiers outside, and that particular part of it caused a frenzied rush toward the "bleachers."

## "Faust" Ends Series

Judson House sang the rôle of *Faust*, and Bianca Saroya was the *Marguerite*. Both sang and acted with artistry. The *Mephistopheles* of Henri Scott was well sung and well conceived, and William Tucker's *Valentine* was also good. August Werner as *Wagner*, Helena Lanvin, *Siebel*, and Lulu Root, *Martha*, all contributed vitally to the success of the performance.

Mr. Zuro, director of the productions, conducted his orchestra with authority and evident thorough knowledge of the

score. The scenic sets were once more features of the evening. Particularly to be commended was the skill with which the staging of the ensemble scenes was managed.

Scenically, the *kirmesse* by the city gate, with its brilliant picture of a medieval throng on holiday, and the finely contrived Garden Scene, stood out.

The chorus sang with warmth and volume, and the ballet, led by Beatrice White, was colorful. In addition to chorus, cast and ballet, there were sixty soldiers mounted upon prancing steeds. Lilyan Ogden was ballet mistress and

Bernard Cantor and Fausto Bozza had charge of the stage.

Rain stopped a concert of massed bands and the Police Glee Club which began at Ebbets Field last Sunday night after the program had progressed as far as the third number. The concert, which was under the auspices of the Mayor's Music Committee, was to have been given by the Fire, Police and Street Cleaning Bands. The Mayor, in the course of his speech, said that he would ask Philip Berolzheimer, City Chamberlain, to secure another night for the bands and Glee Club to perform. H. A. B.

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